Saturday Review

SEPTEMBER 12, 1959 / 25¢

ROOTS OF THE SCHOOL DILEMMA

Articles by Clifton Fadiman, George Fersh John Niemeyer and Fred Hechinger

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Peter Fleming, author of "The Siege at Peking."

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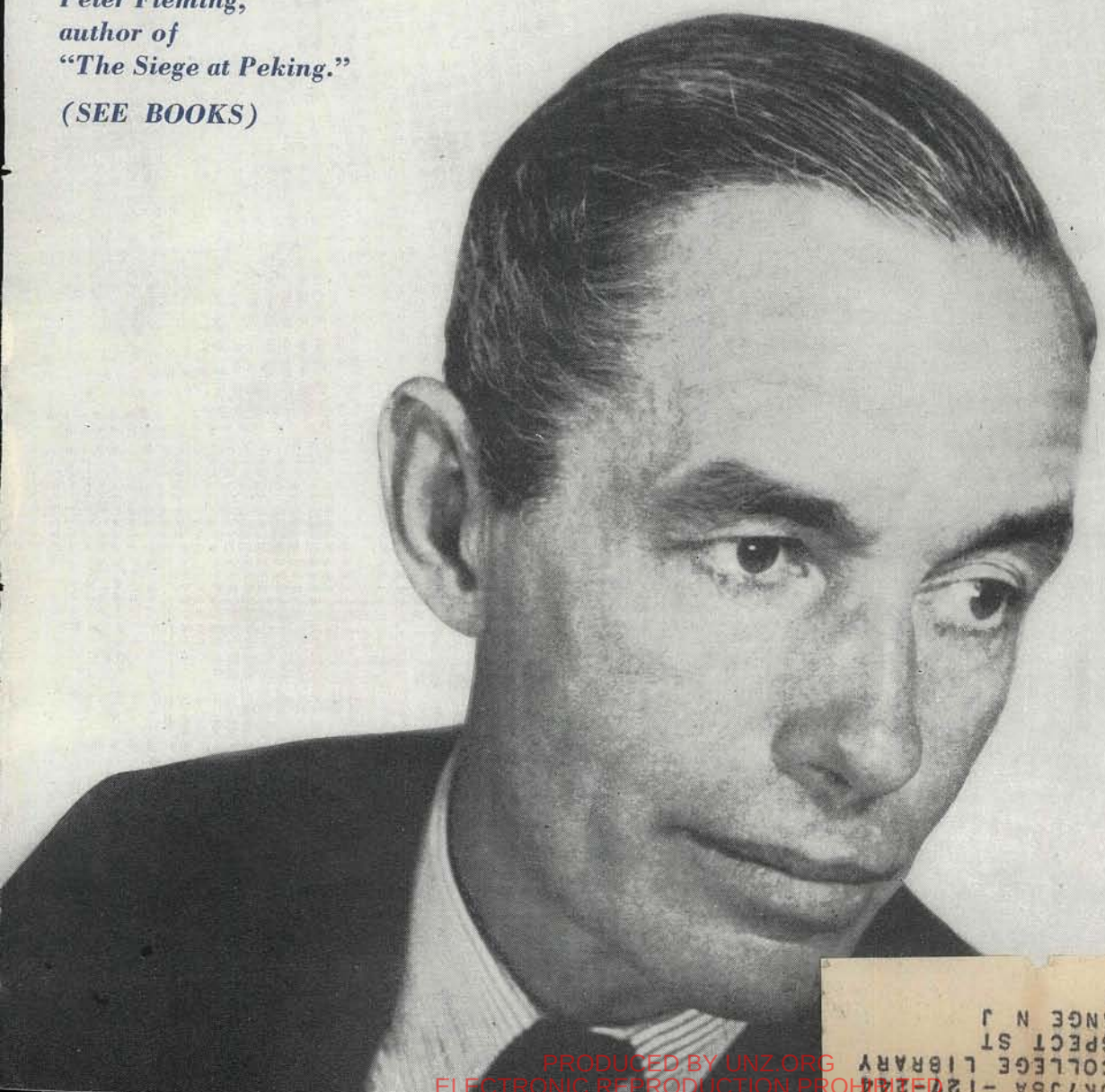

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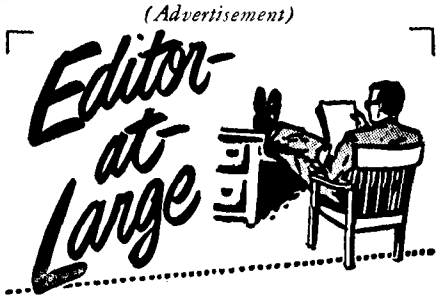

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EDITOR-AT-LARGE

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Saturday Review

SEPTEMBER 12, 1959

SR/IDEAS

13 Roots of the School Dilemma, by Clifton Fadiman, George L. Fersh, John H. Niemeyer, and Fred M. Hechinger

28 The Dynamics of Education: An Editorial, by Lou LaBrant

SR/BOOKS

22 Literary Horizons: Granville Hicks reviews the beautiful and the brassy.

23 The Siege at Peking, by Peter Fleming

24 The Age of Democratic Revolution, by R. R. Palmer

25 The Flowers of Hiroshima, by Edita Morris. Pursuit of the Prodigal, by Louis Auchincloss

26 Pick of the Paperbacks

37 The Idea of a College, by Elton Trueblood

38 Memo to a College Trustee, by Beardsley Ruml and Donald H. Morrison

41 It Has Happened Here, by Virgil T. Blossom. The Integrated Classroom, by H. Harry Giles

44 Forty Years at School, by George St. John

46 The Art, Humor, and Humanity of Mark Twain, edited by Minne M. Brashear and Robert M. Rodney

47 Oscar Wilde, by Frank Harris

49 What Is the Stars? by Arthur Roth

SR/DEPARTMENTS

6 Trade Winds

29 Letters to the Editor

30 *SR* Goes to the Movies: Arthur Knight sees "The FBI Story" and "Look Back in Anger."

32 Booked for Travel: Horace Sutton doesn't climb Mt. McKinley

33 Literary I.Q.

48 Literary Crypt

57 Kingsley Double-Crostic No. 1329

60 Mid-Month Recordings

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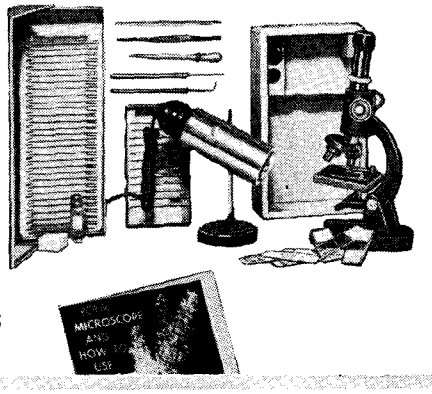

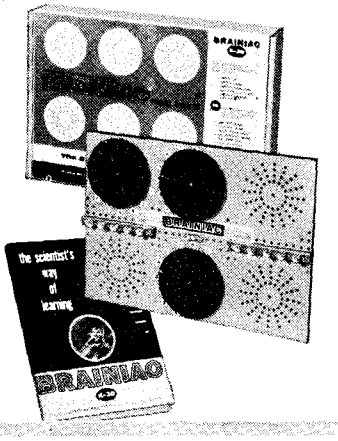

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TRADE Winds

ALTHOUGH SEEN ON the Broadway stage only once, and that in a brief and evanescent role, the Theatre Guild's Theresa Helburn was considered by many as the First Lady of the Theatre.

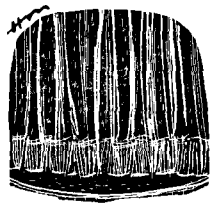
On August 18th, Miss Helburn, who was seventy-two years old, sat on her terrace at Terrytop, the home in Weston, Connecticut, she loved so deeply, and worked over the first draft of her book for Little, Brown. In spite of a crippling heart condition, the manuscript had been growing steadily, and reflected the life of one of the most active influences ever known in the American theatre. The pages of her manuscript rang with the names of the giants of the Broadway scene, most of whom not only worked closely with her, but were devoted to her. Only two days before, composer Richard Rodgers had said: "Anyone who says he loves Theresa Helburn more than I do must face me on the dueling field. Ford V-8's at fifty yards!"

Eugene O'Neill, Sidney Howard, Robert E. Sherwood, Maxwell Anderson, William Saroyan, Philip Barry, S. N. Behrman, and William Inge were only a few of the playwrights she had fostered and encouraged.

ON THE EVENING OF the 18th, putting aside her manuscript, Miss Helburn—or Terry as she perferred to be called—told the English ladies who had been her companions since her illness to damn the torpedoes, she was going to a motion picture, coronary or no coronary. This was not unusual, and she had done it often, walking with a dignity that transcended the painful physical limitations forced upon her by her heart attack and subsequent stroke. She had often, in addition to an occasional movie, gently moved about in her swimming pool on warmish days, never content to allow herself to remain rooted by a condition that would have left most people totally bed-ridden.

On her return from the movie, Miss Helburn complained of being ill. A doctor was immediately summoned, but before he arrived, the end was already in view. She lost consciousness, was rushed to the hospital and died the following morning.

BUT IF TERRY HELBURN knew how to live, she also knew how to die. A woman of courage, of heart, of wit and charm, of deep and enduring knowledge, she never lapsed in these qualities up to her last moments. In a sense she continues to be indestructible and deathless, because her mind worked actively in thought and action so far be-



yond the confinements of the body, that those who were close to her do not seem to feel the conventional sting of her parting.

She faced what she knew was death, soon to come, with a courage born of the utmost use of her intelligence.

"I am making up a do-it-yourself kit for religion," she said, only two days before her death. "And the only way to do it is to read. This is a horrible confession for me to make, but I actually welcome being alone with my thoughts and my books. This is *most* out of character."

SHE READ AVIDLY, hour after hour, in between her work on the pages of the book she was never to finish herself. (It will be edited and brought out later, even though not fully completed.) Her favorite was Emerson. She read him with a deep intensity and a profound admiration. She read of Hinduism, of Buddhism, both Zen and non-Zen; she read about the Quakers, Christ, William James, Christian Science, and Mary Baker Eddy.

It was a lithe, vital, lusty search, without morbidity or incantation. In spite of her illness, there was joy and hope in her bearing.

"They're coming together," she would say, referring to all the different thoughts and philosophies she was reading. "They all seem to come together. And it's interesting—there seems to be so little need for religions to quarrel with each other. Up over the timberline, the trails must certainly meet."

FROM EMERSON, she drew the forceful, carefully chiselled thoughts of the dominance of Mind, of the totality of the universe, of the absoluteness of the harmony of the universe and the

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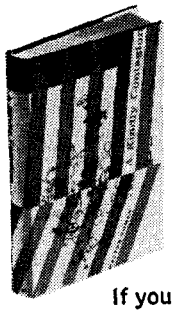

What can be said to The Believer who succeeds in convincing the national observatory that his watch is right and their clock is wrong, only to have his own watch stop altogether?

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Who really profited in steel this year?

Steelworkers' increased pay outstripped owners' dividend increase by 86 to 1

It is no surprise to anyone that the nation's steel companies earned larger profits in the frenzied first half of this year than in the first half of the recession-ridden year of 1958. After all, under pressure of strike fears, customers bought a lot more steel—nearly 3½ billion dollars worth more.

But *would* it surprise you to learn that *for every dollar of increased dividends received by the owners of the steel companies this year, the steelworkers received $86 in increased wages and benefits?*

Well, that is the fact!

Out of the increased profits the owners of steel companies received $7 million more in dividends this year than they did in the first half of last year.

The steelworkers, however, received $603 million more in wages and benefits.

And that increase, in any man's arithmetic, is 86 to one in favor of the steelworkers. But it still isn't enough for the Union leaders. They want more and more—and more. When they describe steel profits as "fantastic," what word is then left to describe the gains of the steelworkers?

Let's Look at the Facts

The steel companies have no complaint whatever to make about the greatly increased prosperity of the steelworkers. But they do protest vigorously when Union leaders—concealing the fabulous gains of their members—seek to distort, magnify and misrepresent the profit picture in a brazen effort to foist another disastrous round of wage inflation upon the American people.

We think the time has come, therefore, to look at the sober facts about payrolls and profits, and to put them in perspective.

One Million Owners Got $268 Million Total Dividends

The steel companies are owned by more than one million stockholders whose invested savings have provided the tools, the plants, and other capital facilities needed to make steel. As payment for the use of these facilities, which cost in excess of $16 billion, the stockholders received $268 million in dividends during the first six months of this year.

607,020 Employees Got $2,251,000,000 in Payrolls

In this same period, the steel companies employed an average of 607,000 men and women who provided the brains, energy, skill and judgment necessary to produce and market the steel. For their services, they received a total of $2,251 million in wages and salaries—more than eight times as much as the owners received.

Steelworkers' Average Earnings Jumped $29.38 a Week

More than 75 percent of the total payroll went to 491,000 hourly-paid workers, whose average weekly earnings have risen steadily, in every quarterly period, since the beginning of 1958. In these eighteen months alone the steelworkers' earnings jumped from $105.64 a week, to $135.02—a gain of $29.38 a week.

Companies Sold $9¼ Billion Worth of Steel

You have been told that the steel companies made record dollar profits in the first half of this year; and that is true. What you were *not* told is that production and sales—and payrolls, taxes and other costs—*also* established new record highs.

During this period the companies sold $9¼ billion worth of steel. And after covering their payrolls, taxes and other costs—all record highs—they showed a profit of $783 million, less than 8½ cents on each dollar of sales.

Let's see what happened to this profit.

One-Third Was "Phantom Profit."

Roughly one-third of the profit was "phantom profit" which had to be used to cover the inflated cost of replacing worn-out tools and facilities. This one-third provided nothing for the owners—nothing for expansion. It had to be used just to stand still.

Otherwise the steel industry would die a little each year as its plants wore out. And so would the jobs of its over 600,000 employees and the invested savings of its more than one million shareowners.

One-Third Was Reinvested

Another third or so of the profit went to meet the continuing need for improved or enlarged plants and equipment, necessary working capital, new sources of raw materials, new research facilities, and to improve productive efficiency generally.

This was the "re-invested profit" that provides for America's industrial growth, sustains job security, and steadily raises the standard of living of the American people.

One-Third Went to the Owners

What was left of the profit—$268 million—went to the owners of the steel companies in the form of dividends. This was the only payment they received from their companies for the use of all the tools that their savings have provided; and it represented an annual return of about 3 percent on the present market value of their investment.

That is about the same return you get on your savings account at the bank—less than on a Government Bond.

Not exactly "fantastic" is it? . . . Especially since the companies—in order to attract the new savings they must have—must compete in the financial market place against all other security issues.

Remember This All-Important Fact

This, then is the simple, sober truth about steel profits and payrolls in 1959; and from it you may draw your own conclusions. But there is one all-important fact that should never be lost in the smokescreen of confusion that the Union leaders have sought to create around profits. And that fact is this:

Any increase in steel wage costs at this time will give another dangerous twist to the upward spiral of inflation.

This is because steelworkers are already leading the wage parade, and a further increase now will force other unions in every branch of industry and trade to redouble their efforts to "catch up." Thus wages and production costs will rise on all sides; and so will the cost of almost everything you buy.

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No other telephone system in the world can begin to match this country's service – either in terms of facilities or operating efficiency. It could have happened only in America, under the American free enterprise system.

BELL TELEPHONE SYSTEM

lack of man's physical equipment to discern it, of the need for man's faith in his self. "Everything in Nature contains all the powers of Nature. Everything is made of one hidden stuff," was one of her favorite quotations. "Nature and Books belong to the eyes that see them," was another —along with Emerson's advice to pray not for the avoidance of danger, but for the courage to put up with it.

From Hinduism she drew the recognition that each man must find his own religion, that no prescription will suffice, that a super-imposed faith is worse than none at all.

From Buddhism, James, Christian Science, and her other reading she drew those aspects that pointed toward mankind being entirely part of God, not separate from Him. She rejected the concept of duality, and continued her search each day with cheer and resiliency.

"You know," she said shortly before her death, "for the first time in my life, I can honestly say with conviction and sincerity: *Friend* God."

ON THE SURFACE, Terry Helburn was not a conventionally religious person. She lived life to the hilt, and threw herself into the gargantuan problems of the theatre with uncompromising vigor. Along with Lawrence Langner and Armina Marshall, she bulldozed the musical "Oklahoma!" through a depressing New Haven opening—where the experts advised them to throw in the sponge—to bring it to Broadway as one of the longest running musicals in history, shaded only by "South Pacific." In addition she thus helped bring about the greatest original contribution of the American theatre—the legitimate and motivated musical-play form, on a level high above the slender "musical comedies" of the past.

THE SAME ENERGY she applied to the theatre, she applied to her final days. Her absolute lack of sadness and fear, and the total dominance of courage and complacency were inspiring and contagious. She had her minor discouragements, and was fitfully impatient with her inability to walk and maneuver to any considerable extent. She would firmly and kindly refuse physical help wherever she could.

"I get so discouraged with this ridiculous body of mine," she said at one time. "And not only that, I can't seem to remember things."

Yet she could quote innumerable lines from Shakespeare and repeat the entire substance of an Emerson essay with a facility that would make a college senior wince. She would recall her days at Bryn Mawr, and con-

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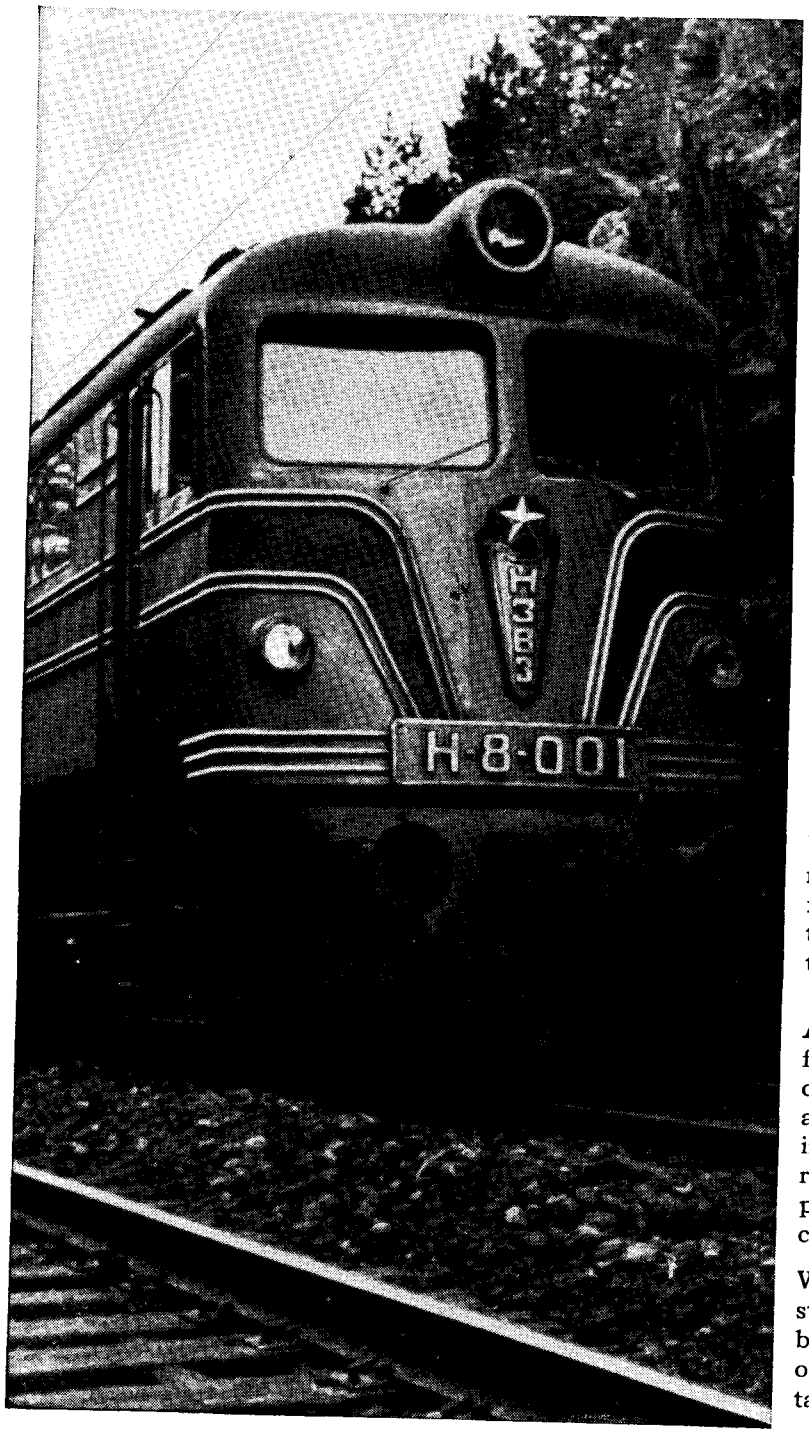
Newest Russian discovery —RAILROADS!



What country's railroads handle the world's heaviest freight volume? Those of the United States?

Sorry. The correct answer is Soviet Russia. In 1958, Russia's railroads moved more freight more miles than U. S. railroads ever handled in any one year.

In a great railroad improvement program, the Russians have followed progressive U. S. railroad techniques. Among them are Dieselization . . . train radio . . . welded rail . . . even TV and radar in yard operations. And hundreds of miles of new line are built each year.

* * *

Meanwhile, in the United States, with the most efficient railroads on the globe, the picture is far less bright.

Here, railroads suffer from restrictive public policies. They are burdened with discriminatory taxation — while their competition uses highways, waterways and airways built and maintained by the government. They are frequently denied the right to make competitive rates, or to provide a complete transportation service.

Why this extraordinary contrast? In Russia, railroads are recognized as the most productive form of mass transportation, with the lowest true costs. In America, public policies ignore this basic truth.

* * *

American railroads ask no special or favored treatment, nor do they have any quarrel with their competition. All they ask are fair play and *equality of treatment*. Earnings could then be sufficient to enable the railroads to provide the traveling and shipping public with the benefits of free and equal competition.

When America's railroads are free from the strangling grip of the restrictions that now bind them, we, too, will make the best use of our railroads — our nation's greatest transportation asset.

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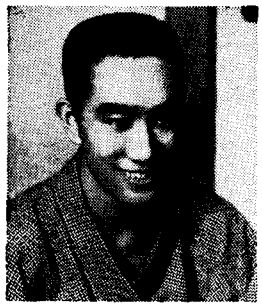

Extraordinary praise...

for a new novel by "one of the outstanding young writers of the world." —*The New York Times*

YUKIO MISHIMA'S

THE Temple OF THE Golden Pavilion

"A crazed theology student dynamiting Chartres Cathedral would be an approximate Western equivalent of a crime that shocked all Japan in 1950. It was the burning of the 14th century Zen temple of Kinkakuji ("Golden Pavilion") by a Zen Buddhist acolyte.... Borrowing his pigments from this true story, 34-year-old Yukio Mishima (*The Sound of Waves*) has painted a vivid, quasi-existential portrait of an Outsider... the underlying theme is far from insular—that beauty, and perhaps civilization itself, may inhibit and paralyze the will to live."—*Time*

"...has substantial claim to be considered one of the most interesting novels of the decade... written with great intensity and passion... extraordinarily convincing and extremely moving."—ANTHONY WEST, *The New Yorker*

"...uncommon in its subject and mood, the skill and beauty of its writing, and the terrifying spell it casts.... It is a work of art."
—JOHN MASON BROWN, *Book-of-the-Month-Club News*

Introduction by Nancy Wilson Ross
Translated from the Japanese by Ivan Morris
$4.00 at most bookstores

ALFRED A. KNOPF, *Publisher of Borzoi Books*

trast them to what she sometimes thought of as her inferior capacity to absorb things in the recent months.

SHE WAS CONVINCED of the valid nature of the human comedy, the need for a person to laugh at himself in the face of hardship—and death. Her do-it-yourself religious kit included this platform, and she demonstrated it daily. Her mind was sharp and perceptive and witty, and she never failed to douse a profound thought of philosophy with a generous shake of humor. She demonstrated to the end the premise of the morality plays of old that knowledge and intelligence remain as the ultimate in human achievement and that they are enduring, abiding companions up to, and possibly including, the rejoining of man with Emerson's "unseen headwaters of man's origin."

From one particular book—George Christian Anderson's "Man's Right to Be Human," she drew much strength and solace. An unconventional book that challenges the church to be more creative and less dogmatic, it stimulated Terry Helburn's supple mind through its thoughtful and challenging tone.

AT THE FINAL SERVICES, Oscar Hammerstein II pronounced a warm and gentle eulogy, free of cant and decoration.

"She seemed never to be still," he said, "never to be letting you or anyone else alone. Always prodding, like a very small shepherd dog, pushing you relentlessly to some pasture which she had decided would be good for you . . .

"When you think of how many living products this producer leaves behind her, the word 'death' is the name of a false and feeble legend."

As the services were concluded, someone was heard to remark quietly:

"You know, I almost felt as if Terry Helburn was looking toward us with a smile and saying—'So nice of you to come.'"

In all probability, she was.

—JOHN G. FULLER.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1328)

HUNTER:
STRANGERS WHEN WE MEET

It's American to be beautiful. I think of America as strong bodies and straight legs and good teeth and suntans and quiet beauty. Not the Hollywood junk. So I feel more like a working American in an office which employs pretty girls as file clerks.

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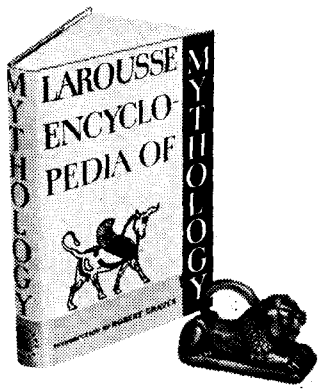

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FROM PERSIA TO POLYNESIA AND PERU. To read on is to be plunged headlong into the exotic mysticism of the East...Zoroaster and the Magi...the cult of Mithra...the mysteries of Mani...the multitudinous gods and castes and epics of Hinduism...the exalting doctrines of the Buddha...the intensely practical mythology of the Chinese... and the exquisite legends that lie beneath the painting and poetry and drama of Japan. And here, as well, are the great mythic legacies of Negro Africa, the South Pacific, the Indians of North and South America...even the legends and witchcraft of the silent world of the Eskimos.

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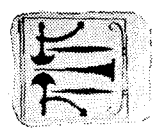

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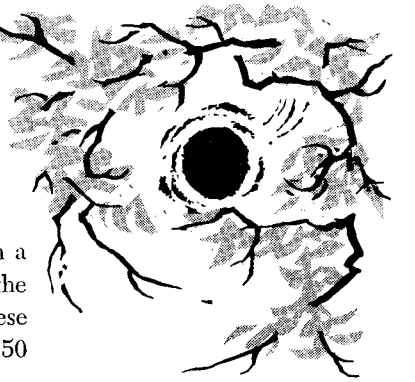

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Saturday Review
SEPTEMBER 12, 1959

ROOTS OF THE SCHOOL DILEMMA

In any debate, there comes a time when everyone concerned must say, "All right. We've used words as far as they can go; now let's go to work." Thus, the editors of SR, *along with Frank Jennings, consulting editor, believed that this annual Education Issue must deal with elements of an action program.*

In the articles that follow, Clifton Fadiman considers "The Lost Generation"; Dr. George L. Fersh identifies the steps to be taken to reach the goals we have set; John H. Niemeyer details the kind of resources we tend to leave unexploited; and Fred M. Hechinger reports on a new plan for a more efficient utilization of school time, while Dr. Lou LaBrant describes the fields in which excellence must be nurtured. Each of these authors has, in effect, provided us with a job sheet on the work that has to be done.

Today's Lost Generation

By CLIFTON FADIMAN, *who, as an editor, critic, and columnist, has always kept an interested eye on the educational scene. The following article was adapted from Mr. Fadiman's introduction to "The Case for Basic Education," edited by James D. Koerner, and sponsored by the Council for Basic Education. It will be published on October 15 by Atlantic Monthly Press—Little, Brown and Company (Copyright © 1959, Council for Basic Education).*

THE PRESENT educational controversy, like all crucial controversies, has its roots in philosophy. One's attitude toward the proposals made concerning present-day education depends on one's conception of man. It depends on one's view of his nature, his powers, and his reason for existence.

If, consciously or unconsciously, one takes the position that his nature is essentially animal; that his powers lie largely in the area of social and biological adaptation; and that his reason for existence is either unknowable or (should he advance one) a form of self-delusion—then the case for basic education, and consequently for education itself, falls to the ground. By the same token the case of physical, social, and vocational training becomes irrefutable.

On the other hand, if one takes the position that man's nature is both animal *and* rational; that his powers lie not only in the area of adaptation but also in that of creation; and that his reason for existence is somehow bound up with the fullest possible evolution of his mental and spiritual capacities—then the case for basic education, and consequently for education itself, is established. At that point, further discussion becomes a matter, however interesting and important, of detail.

A crisis period is not necessarily marked by disaster or violence or even revolutionary change. It is marked by the absence of any general, tacit adherence to an agreed-upon system of values. It is in such a crisis period that we live. Thus, of two positions briefly outlined above, a minority adheres to the first. Another minority adheres to the second. But most of us waver between the two or have never reflected on either. Our present educational system quite properly mirrors this uncertainty of the majority. It mirrors our own mental chaos. There is nothing else it *can* do, for ours is a democratic society, and all our institutions are representative.

The "Metaphysics" of Aristotle opens with the well-known statement: "All men by nature desire to know." This is not a statement of fact in the sense that "All men are born with lungs" is a statement of fact. It is not statistically checkable. It is not a self-evident truth. Cursory observation of many men seems to give it the lie. Depending on whether we prefer the language of logic or the language of emotion we may call it either an assumption or a declaration of faith. If the assumption is denied, or the declaration countered by an opposing dec-

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laration, education becomes an irrelevancy. But in that case the cultural fruits of civilization also become an irrelevancy, because they would appear to flow, not from some blind process of unending adaptation, but from Aristotle's proposition. Any doubt cast on that proposition also casts doubt on the permanent value of culture.

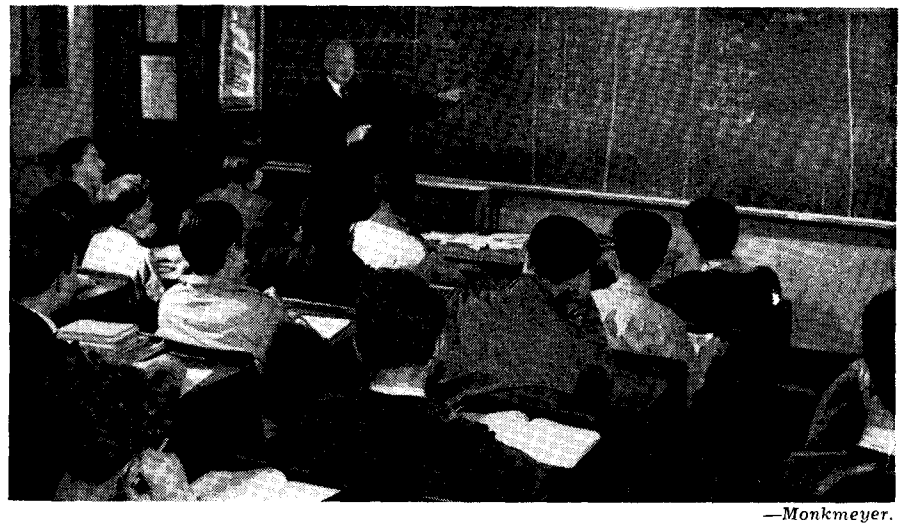
It may be that the proposition *is* untenable. Perhaps all men do not by nature desire to know. We can then fall back on a second line of defense. We can say that at least men have acted *as if* they did so desire. Aristotle's dictum may be an illusion. But it looks like a creative illusion.

He has another dictum. He tells us that man is a political, which is to say social, animal. Put the two statements together. Were man not a social animal but an anarchic animal, his desire to know would have both its origin and its terminus located in himself. But, as he is a social and not an anarchic animal, he socializes and finally systematizes his desire to know. This socialization and systematization are what we mean by education. The main, though not the only, instrument of education is an odd invention, only 3,000 years old, called the school. The primary job of the school is the efficient transmission and continual reappraisal of what we call tradition. Tradition is the mechanism by which all past men teach all future men.

Now arises the question: If all men by nature desire to know, and if that desire is best gratified by education and the transmission of tradition, what should be the character of that education and the content of that tradition? At once a vast, teeming chaos faces us: apparently men desire to know and transmit all kinds of matters, from how to tie a four-in-hand to the attributes of the Godhead.

Obviously this chaos cannot be taught. Hence in the past men have imposed upon it form, order, and hierarchy. They have selected certain areas of knowledge as the ones that, to the exclusion of others, both *can* and *should* be taught.

The structure of this hierarchy is not a matter of accident. Nor is it a matter of preference. The teacher may not teach only what happens to interest him. Nor may the student choose to be taught only what happens to interest him. The criteria of choice are many and far from immutable. But there is an essential one. Basic education concerns itself with those matters which, once learned, enable the student to learn all the other matters, whether trivial or complex, that cannot properly be the subjects of elementary and secondary schooling. In other words, both logic and experience suggest that certain subjects have generative power and others do not have generative power. When we have learned to tie a four-in-hand, the subject is exhausted. It is self-terminating. Our knowledge is of no value for the acquisition of further knowledge. But once we have learned to read we can decipher instructions for the tieing of a four-in-hand. Once we have learned to listen and observe, we can learn from someone else how to tie a four-in-hand.



—Monkmeyer.

A New York City grammar school—"Certain subjects have generative power."

It has, up to our time, been the general experience of men that certain subjects and not others possess this generative power. Among these subjects are those that deal with: language, whether or not one's own; forms, figures and numbers; the laws of nature; the past; and the shape and behavior of our common home, the earth. Apparently these master or generative subjects endow one with the ability to learn the minor or self-terminating subjects. They also endow one with the ability to learn the higher, more complex developments of the master subjects themselves.

WHAT environmental changes, the relative importance of the basic subjects of education will also change. It is obvious that a post-Newtonian world must accord more attention to the mathematical and physical sciences than did the pre-Newtonian world. But *some* science will always be taught. Similarly in a hundred years the high school student may be universally offered Russian rather than French or German. But this does not affect the principle that *some* systematic instruction in *some* leading foreign language will remain a basic necessity.

In other words, however their forms may be modified, a core of basic or generative subjects exists. This core is not lightly to be abandoned, for once it is abandoned we have lost the primary tools which enable us to make any kind of machine we wish. Other subjects may seem transiently attractive or of clear utility. It is pleasant to square dance, for instance, and it is useful to know how to cook. Yet we cannot afford to be seduced by such "subjects." Hard though it may be, we must jettison them in favor of the basic subject matters. And there is no time for an eclectic mixture: only a few years are available in which to educe, to educate the rational soul. We cannot afford bypaths. We cannot afford pleasure. All education, Aristotle tells us, is accompanied by pain. Basic education is inescapably so accompanied, as well as by that magnificent pleasure that comes of stretching, rather than tickling, the mind.

I have briefly outlined the standard case for basic education insofar as it rests on an unchanging philosophic faith or view of human nature. But there is a more urgent, though less fundamental, argument still to be advanced. In sum it is this: While basic education is *always* a necessity, it is peculiarly so in our own time.

Perhaps I can best make this clear by a personal reference which I hope the reader will forgive.

I am a very lucky man, for I believe that my generation was just about the last one to receive an undiluted basic education. As this is written, I am fifty-four years old. Thus, I received my secondary school education from 1916 to 1920. Though I was not well educated by European standards, I was very well educated by present-day American ones. For this I am grateful to my country, my city, and my teachers. Of personal credit I can claim little.

My high school was part of the

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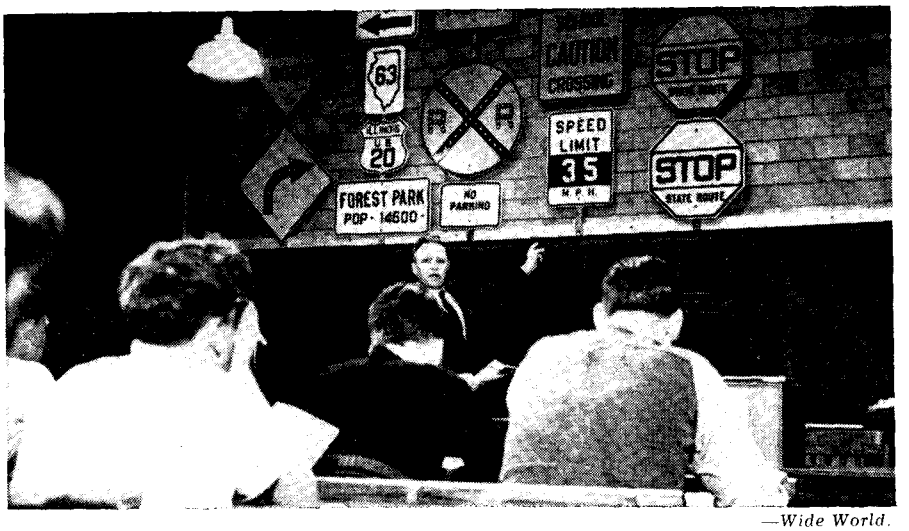

—*Wide World.*

A Chicago school teaches driving safety—"Some learning is self-terminating."

New York City system. It had no amenities. Its playground was asphalt and about the size of two large drawing rooms. It looked like a barracks. It made no provision for dramatics or square dancing. It didn't even have a psychiatrist—perhaps because we didn't need one. The students were all from what is known as the "underprivileged"—or what we used to call poor—class. Today this class is depended on to provide the largest quota of juvenile delinquents. During my four years in high school there was one scandalous case in which a student stole a pair of rubbers.

Academically my school was neither very good nor very bad. The same was true of me. As the area of elective subjects was strictly limited, I received approximately the same education my fellows did. (Unfortunately Latin was not compulsory: I had to try to learn it—badly—by myself later on.) Here is what—in addition to the standard minors of drawing, music, art, and gym—I was taught some forty years ago:

Four years of English, including rigorous drill in composition, formal grammar, and public speaking.

Four years of German.

Three years of French.

Three or four years (I am not sure which) of history, including classical, European and American, plus a no-nonsense factual course in civics, which was dull but at least didn't pretend to be a "social science."

One year of physics.

One year of biology.

Three years of mathematics, through trigonometry.

That, or its near equivalent, was the standard high school curriculum in New York forty years ago. That was all I learned, all any of us learned, all all of us learned. All these subjects can be, and often are, better taught today—when they are taught at all on this scale. However, I was taught French and German well enough so that in later years I made part of my living as a translator. I was taught rhetoric and composition well enough to make it possible for me to become a practising journalist. I was taught public speaking well enough to enable me to replace my lower-class accent with at least a passable one; and I learned also the rudiments of enunciation, placing, pitch, and proper breathing so that in after years I found it not too difficult to get odd jobs as a public lecturer and radio-and-television handyman.

I adduce these practical arguments only to explode them. They may seem important to the life-adjuster. They are not important to me. One can make a living without French. One can even make a living without a knowledge of spelling. And it is perfectly possible to rise to high estate without any control whatsoever over the English language.

What *is* important about this old-fashioned basic education (itself merely a continuation and sophistication of the basic education then taught in the primary schools) is not that it prepared me for life or showed me how to get along with my fellow men. Its importance to me and, I believe, to most of my fellow students, irrespective of their later careers, is twofold:

(1) It furnished me with a foundation on which later, within the limits of my abilities, I could erect any intellectual structure I fancied. It gave me the wherewithal for the self-education that should be every man's concern to the hour of his death.

(2) It precluded my ever becoming Lost.

In drawing the distinction between generative and self-terminating s bjects we have already discussed (1).

I want now to explain (2) because the explanation should help to make clear why in our time basic education is needed not only in principle but as a kind of emergency measure.

Again I apologize for the autobiographical note.

Considered as a well-rounded American I am an extremely inferior product. I am a poor mechanic. I play no games beyond a little poorish tennis and I haven't played that for five years. I swim, type, dance, and drive raggedly, though, with respect to the last, I hope non-dangerously. I have had to learn about sex and marriage without benefit of classroom instruction. I would like to be well-rounded and I admire those who are. But it is too late. I take no pleasure in my inferiorities but I accept the fact that I must live with them.

I feel inferior. Well and good. It seems to hurt nobody. But, though I feel inferior, I do not feel Lost. I have not felt lost since being graduated from high school. I do not expect ever to feel lost. This is not because I am wise, for I am not. It is not because I am learned, for I am not. It is not because I have mastered the art of getting along with my peers, for I do not know the first thing about it. I am often terrified by the world I live in, often horrified, usually unequal to its challenges. But I am not lost in it.

I KNOW how I came to be an American citizen in 1959; what large general movements of history produced me; what my capacities and limitations are; what truly interests me; and how valuable or valueless these interests are. My tastes are fallible but not so fallible that I am easily seduced by the vulgar and transitory—though often enough I am unequal to a proper appreciation of the noble and the permanent. In a word, like tens of millions of others in this regard, I feel at home in the world. I am at times scared but I can truthfully say that I am not bewildered.

I do not owe this to any superiority of nature. I owe it, I sincerely believe, to the conventional basic education I received beginning about a half century ago. It taught me how to read, write, speak, calculate, and listen. It taught me the elements of reasoning and it put me on to the necessary business of drawing abstract conclusions from particular instances. It taught me how to locate myself in time and space and to survey the present in the light of an imperfect but ever-functioning knowledge of the past. It provided me with great models by which to judge my own lesser performances. And it gave me the ability to investigate for myself

(*Continued on page* 55)

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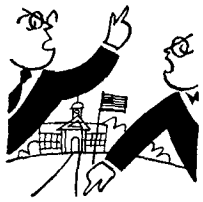
Roots of the School Dilemma I.



The Untapped Reservoir

By GEORGE L. FERSH, *who is associate director of the Joint Council on Economic Education. He was president of the Faculties Association of State University of New York Teachers Colleges and professor of social studies, Plattsburgh State Teachers College.*

A "GREAT DEBATE on American Education" has supposedly been in progress, but the truth is there has been no orderly illumination of fundamental issues. Most thoughts and words expressed have fallen far short of greatness, and the stature of greatness has not been achieved in the quantity and spread of public participation.

For the most part, valuable time and space have been used for arguments over flimsy generalizations and questionable data. People have been deceived into thinking they were discussing education, when in reality they were concerned with superstructure and trivia. Personality disputes have diverted action and divided the people of many communities. And our children have been witnesses to the doubts of their parents and the discreditation of those responsible for their education.

The immediate aftermath has been the buttressing of negativism among the constant opponents of public education, the creation of rationalization outlets for those whose support for education rests on borderline priorities, and the multiplication of indecision among harried educators. The epidemic of delayed legislation, defeated bond issues, and stunted school budgets are evidences of some of the consequences. More profound detrimental consequences will develop unless the aroused concern about education is channeled toward constructive action for and in education.

Whether our children will be equipped to take firm steps upward to develop and live in an atmosphere of peace and plenty or whether they will be the victims of a catastrophic decline is directly dependent upon the quality of education we make possible for them. Our obligation is to envision new thresholds in education which are equal to the level of needs and opportunities that are the inheritance of all our children.

It is an illusion to hope that American education, responsible and receptive as it is to the diverse backgrounds and values of our people, could ever move forward on all fronts with the unanimous support of all. We must turn our energies toward identifying as many areas for advancement as we can for which wholehearted support can be obtained. I should like to suggest here three pivotal opportunities for the advancement of education: the educational growth of teachers and administrators, the improvement of research and development in education, and the improvement of personnel and procedures responsible for educational policy decisions.

THE quality of performance of our teachers and administrators is the prime determinant of the quality of American education. The educational growth of students can rarely transcend the limitations of their teachers. Cumulatively, the financial investment for the salaries of teachers and administrators represents the major continuing cost for education. Yet, we do not find the means to assure that the investment in these people is capitalized upon fully. While greater financial reward is an obvious recommendation to achieve improvement in performance, this recommendation has not elicited wholehearted support. Furthermore, it is a measure which by itself would not insure improvement.

The threshold toward which we must move is the establishment and maintenance of vitalized programs designed for the educational growth of every teacher and administrator within each school and school system. We can do this through numerous specific measures.

Within the range of most schools is an untapped reservoir of people who can be invited and urged to bring insights and practical experiences to our faculties. Practitioners in the economy such as farmers, bankers, businessmen, labor leaders, industrialists, and government officials can meet with social studies departments; professional writers, public-relations experts, and newspapermen can meet with English departments; industrial scientists, physicians, public health personnel, and agronomists can meet with science departments; professionals in the numerous art and music fields can meet with fine arts departments; psychologists and personnel department employees can meet with guidance departments; business technicians and members of clerical staffs can meet with business education departments; athletes and physicians can meet with physical education and health departments.

Numerous opportunities for extending and invigorating the knowledge of teachers also exist through planned visits to historic, cultural, governmental, and industrial sites within or near their communities. As these sources of knowledge open up for teachers, they will in turn open them up for their students. We need creative administrative leadership in scheduling and planning to stimulate the enthusiasm and cooperation of all. The result will be a new zest and capacity for learning and teaching and the establishment of mutual respect between educators and community leaders.

Other sources for promoting the educational growth of teachers and administrators are consultants from universities. It is unrealistic to expect our teachers and administrators to have the competence, time, or money to keep abreast of the accelerated developments in their own or general fields of knowledge. While some teachers do take courses at their own expense, primarily for personal professional advancement, it should become an established practice of school systems to expect every teacher to invest time in educational growth; it should become an established practice for the school budget planner to invest funds for that purpose. By bringing a wide range of scholars and educational research specialists to the teacher, we are helping to assure that curricula and methods will be developed that will redound to the advantage of our children. At an extremely small investment per teacher, local courses of study or study groups can be attuned to the genuine needs of every teacher without the necessity of paying tuition costs or facing such collegiate obligations as matriculation and prerequisite requirements. It may be that local funds for these purposes can be supplemented by grants from the state government, civic and industrial organizations, and foundations.

There are administrative procedures through which educational growth can be accelerated. Teaching departments can adjust classroom responsibilities to liberate members for periods of hours, days, weeks, or even months, during which they are free to do advanced study and to rethink their courses. The practice of granting

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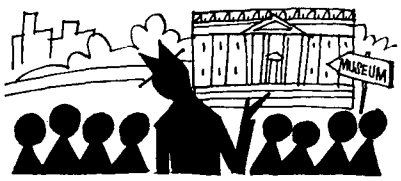


leaves of absence for study and travel can be extended more widely and capitalized upon more wisely for the general school program. Faculty meetings can utilize provocative, imaginative techniques and can be scheduled at advantageous times for alert participation. Teachers can be hired during summer months to conduct projects resulting in personal growth and the advancement of school purposes.

Although the relative worth of teachers is difficult to determine exactly, specific awards can be made that recognize and thus stimulate the educational growth and achievement of teachers at every level. The form of award can vary: financial grants or salary increases; favorable changes in assignment; changes in teaching load or schedule; leadership responsibility; honor with a "chair of learning." By establishing "chairs of learning" for deserving elementary and high school teachers, we would not only honor them and inspire others, but we would also dramatize the significance of those foundation areas for learning. We have too long concentrated on the general financial condition of teachers without realizing that teachers as individuals are motivated by various incentives and values.

A second area on which we must focus to advance American education is that of research and development in the field of education. A growing respect for the wisdom of investing time and money in research and development characterizes our industrial enterprises. It is essential that we practise similar wisdom regarding our educational enterprises.

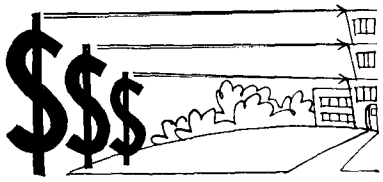
The inability to substantiate recommendations with valid evidence has long been the Achilles heel of educators in their requests for support. For example, educators urge that adequate appropriations be made to reduce enrollment per class. Differences in class size undoubtedly have an effect on what takes place in the classroom, but before making a decision on funds it seems legitimate to ask such questions as:

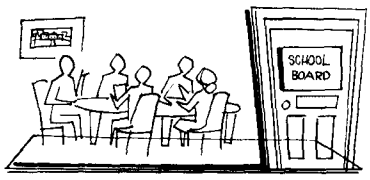
What kinds of effects are there? What are the differences in effects in classes of ten, fifteen, twenty, thirty, forty, sixty? Does the age or intelligence of the class members matter? Does the subject under study matter? How do differences in teaching competence or methods influence the results? What size class has proved to be the best at various grade levels or for various subjects? What is the difference in unit cost for classes of different size?

REALISTICALLY, answers to such questions are needed if teachers and school administrators are to make intelligent recommendations and taxpayers are to reach intelligent decisions about the quality of education they are receiving or are willing to support. The variables in educational situations make research difficult but advances can be made from where we now stand.

It is hoped that far more open-minded inquiry will probe the effectiveness of policies and procedures in our schools. The procedures demanding scientific measurement, experimentation, and development are countless: variations in daily scheduling patterns and alternate organization of school-year time; variations in grouping of students by intelligence, special competencies, and emotional composition; variations in the utilization of teaching capacities; variations in the use of equipment for teaching; variations in the physical conditions of classrooms and other school facilities; variations in course content, organization, and sequence; variations in teaching techniques; variations in study loads for students; variations in teaching loads.

For all such areas, conclusions should be reached based on the use of scientific procedures. Findings should apply to a wide range of possibilities for choice, and should indicate the gradations of quality that have been proved to result from varying costs. Armed with such data, recommendations of educators will be accorded far more respect. From such data it will be possible for taxpayers to know in what ways they are purchasing Grade A or Grade C education for their children. As the development phase of the program is carried on to provide evidence of how the "best" can be achieved, we shall know the ultimate standards toward which we can aspire.





To achieve advances toward this threshold for education the cooperation and support of many are required. For teachers and administrators it will mean a willingness to submit to a more exact focusing of objectives and measurement of their accomplishment. It will also mean an allocation of time for these purposes. School systems will be called upon to respect the time necessary for these purposes and to establish effective departments to carry on the work.

A major responsibility to stimulate and carry on improved programs in educational research and development should be borne by our colleges of education in cooperation with other branches of the universities. Laboratory schools should become centers of distinction for measuring results, prodding promising practices, and de-

(*Continued on page* 54)

What's New in Education?

• **THE GROWING URBAN PROBLEM** of "difficult" schools. in which high concentrations of slum dwellers, particularly of economically depressed ethnic groups, make special problems of discipline and guidance of paramount importance, is being attacked in New York City by the assignment to such schools of teacher-student coordinators, so as to help new teachers adjust, and thus to make teaching assignments to difficult schools more desirable—or at least more tolerable.

• **THE U.S. OFFICE OF EDUCATION** plans to sponsor experiments in the new technique of the telephonic interview, by which a teacher asks questions over the telephone of an important person in politics, science, or any field relevant to the work of a school or college course, and the class listens to the authority's replies, amplified over a classroom loud-speaker. This method, with a minimum of burden on the busy interviewee, gives direct access to important people who would be otherwise unavailable and permits immediate classroom exploitation of new developments in science and public affairs.

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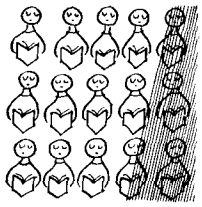
Roots of the School Dilemma II



Splitting the Social Atom

By JOHN H. NIEMEYER, *who is president of the Bank Street College of Education, which is now conducting a search for providing ways of infusing mental health into the programs of our elementary schools.*

TO SPEAK of a "social atom" is to take liberties with scientific terms. Yet the figure of speech is justified if it can awaken the public imagination to the vast unreleased power for learning which is imprisoned within the millions of children who grow up in American families belonging to those groups whom I shall call the alienated.

The social atom, unlike the physical one, when split, poses for mankind no moral problem as to the purposes for which its hidden forces will be employed. Again, in contrast to the physical atom, it is more dangerous *unsplit*, for it is then that it saturates society with deadly radiations, of which delinquency is a dramatic but by no means the only destructive example. *Split*, the social atom will release for society tremendous forces for good. And our schools, particularly our elementary and secondary schools, are the instrument most capable of doing this social atom-splitting.

Who are the alienated ones? Chicago's "hillbillies," St. Louis's "Arkies," the migrant farm workers, the tenement dwellers, the families (25 per cent of the whole) who in 1958 were living on less than $3,000 a year, the families in which neither parent has been through elementary school, those families of minority groups (Negro, American Indian, Puerto Rican, French Canadian, Mexican, and others) who because of social class and minority group status are doubly alien in their native or adopted land; the overlapping list can be a long one.

It is the learning potential of these groups—composing probably half the pupil population of the nation—which our schools, staffed generally with teachers whose eyes are focused on an Anglo-Saxon middle-class way of life and who utilize educational procedures geared to that way of life, are leaving almost entirely untapped. It is true, of course, that in spite of this, numerous individuals "come through" somehow; we can all think of an outstanding person who has done so. Yet, in the overwhelming number of cases, these children—as well as their parents and their schools—are trapped in an educational vicious circle. In this circle the attitudes of the parents and the initial educational performance of the children, resulting from the lack of cultural advantages, are judged by the schools as proof that only low educational performance can be expected; the low expectation in turn insures the continuation of low performance and adds another type of rejection to what is already an overwhelming burden of rejection.

Just as theory derived from mathematical and physical research made it possible for physicists to postulate the energy within the atom, so the knowledge which has been accumulated by sociology, cultural anthropology, and the various fields of psychology makes it possible for us to be certain of the unreleased learning power which is here referred to. But we have proof beyond this derived from actual educational practice.

In New York City, where the school system, aided by the city government, private agencies, and foundations, is striving to bring about integration and upgrade the schools, revealing examples are provided.

ONE stereotype concerning lower-social-class schools is that the parents have no interest in the education of their children. On the surface, this seems to be supported by much evidence: the parents appear hostile, they never come to P-TA meetings, their English is poor, and so on. Little wonder, then, that many teachers conclude, "Since children's learning depends upon their parents' positive attitudes toward the value of education, what can you expect of children with parents like these?"

One New York elementary school which corresponded to this stereotype has been studied for the past two years by a private agency cooperating with the Board of Education. This school, its pupil population predominantly Puerto Rican and Negro, had had a small and moribund P-TA whose leadership was composed of the few middle-class white mothers and one Puerto Rican mother. The study project assigned a field worker, a former teacher who spoke Spanish, to the task of reaching the parents, understanding their problems and interests, and developing ways of arousing their interest in the school. A year and a half later there were forty-five Negro and Puerto Rican mothers working on the Executive and the seven other committees that formed the leadership core of the P-TA; the Executive Committee of fifteen Negro and Puerto Rican mothers had felt confident enough to visit the superintendent of all the elementary schools and make a request in non-hostile terms; a parent chorus was giving concerts in schools; the P-TA had compiled and mimeographed a directory of available health services and had set up a polio clinic for the neighborhood; and one of the mothers, a Negro, had become president of the Community Health Committee. These parents, who had seemed to take no interest in their children's education, proved that, although oppressed with problems of living conditions, health, and economic security, they were deeply concerned with their school and had the capacity for positive action and leadership.

Another project in ten New York City elementary schools located in Harlem found last year that, when a concentrated effort was made to determine the capacities of fourth-grade children, enough gifted youngsters were found to justify a special class in each school. Almost without exception these children performed up to their estimated ability. Another significant New York project has been conducted in a junior high school, located in a culturally deprived area, the majority of whose pupils experienced only failure when they entered senior high school and consequently dropped out as soon as possible. For several years, the faculty met regularly to plan specifically for each child, guidance and remedial teachers were placed in the school, the pupils were taken on trips and given other cultural enrichment. The result: the failures and school drop-outs were dramatically reduced.

As was true of the parents, in the children there was learning power waiting to be released.

What a frightening conspiracy our society organizes against these children, no less evil because it is unintentional! Surrounded by what appears to be a hostile world; fed with violence, inanity, and good man-bad man morality by television, radio, comics, movies, and sensational newspapers; their most available reading material advertising which holds out

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bigger and better material things as the most important goal of life—these are the children whom our schools must help to shape for themselves a truly better life.

Can the school meet such a stupendous challenge? I believe that it can, if only more and more educators will see the opportunity and bend their efforts to make the necessary changes in our educational procedures and programs. Certainly, the reduction of alienation in our society is the responsibility of many institutions. Yet the school is the only agent of society that reaches nearly 100 per cent of the children and their families. Furthermore, whereas a newspaper or a TV network may be trapped in a competition "to give the people what they want," the school in its very nature exists to discover and foster the highest creative and moral capacities in each human being.

What, then, must the schools do?

First, the schools must raise the level of their expectation for the learning capacity of the children of the alienated groups. They can do this only if they understand the dynamics of the alienation process, and realize that the school's low expectation contributes to the alienation.

Second, the schools must recognize the need to reach out to work with the parents of these children. It is true, as the schools believe, that a child's learning is strongly influenced by parental support or lack of support for his learning. Therefore, if it is to carry out its educational responsibility, the school must find ways to help these parents help their children. Means must be devised to break through the suspicion these parents have of the school as an authority-figure to be avoided as much as possible. Perhaps new school personnel will have to be added; perhaps the role of the principal will have to be redefined. The fact is that the majority of even the most seriously alienated parents fervently, if helplessly, hope that the school can do something to open up for their children a life better than they, themselves, have ever known.

Third, the school must rely less upon didacticism and more upon developing within the school a community life for children in which desirable values are actually lived. It is not easy to "teach" these values to the child who knows that his family could not subsist if he did not share in chiseling on relief, the child who has known only a succession of "fathers," the child who sees that the only person on his block who has escaped the prison of poverty is a mobster. If, however, fairness, honesty, respect for human worth, courage, social concern, and responsible problem-solving are enacted in the school under the guidance of loving and loved teachers, the school will give to all children a sense of the satisfactions, inherent in what we consider a good life.

Fourth, teachers must know more intimately and understand more deeply the home and neighborhood lives of their children. They will discover that even in the most depressed neighborhood and families there are positive elements which the school can utilize in its curriculum. The children of migrant farm workers, for instance, can be a rich resource of first-hand knowledge in human geography.

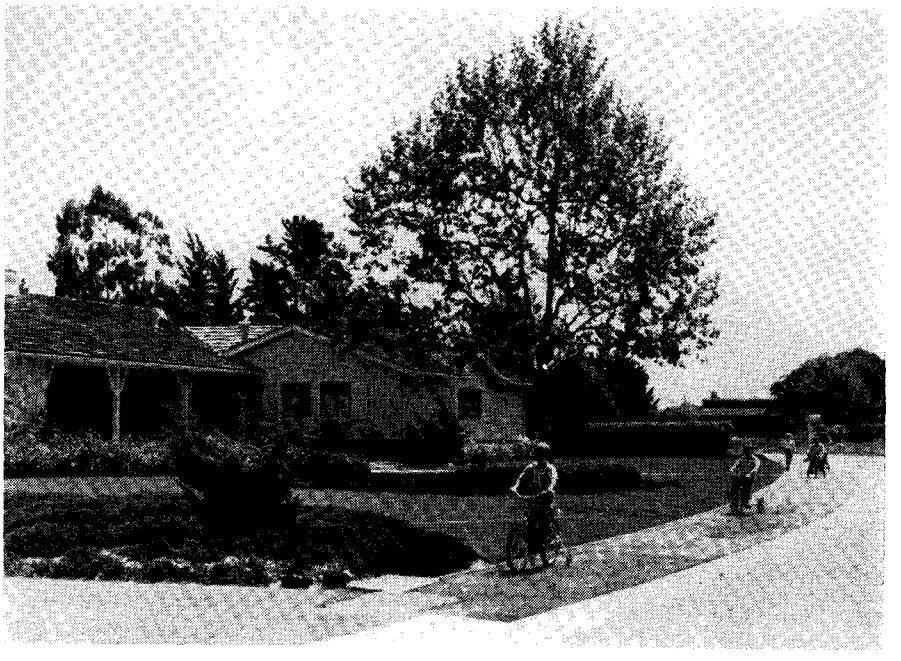
The teacher who has taken a serious interest in the lives of her children may also see ways in which the school can make use of other community agencies. I think of a Philadelphia school that eliminated its most severe discipline problems by providing breakfast and several hours' sleep for children whom the policemen had found locked out of their "homes," asleep in doorways. From deepened knowledge of their children, teachers will also gain a sense of reality which will, for example, enable them to give their students a growing knowledge about employment possibilities for later years, without holding up the impossible goal that everyone should be a doctor or a lawyer.

Schools and teachers who are alert to the needs of the children whose lives they share will avoid methods

(*Continued on page 53*)

What's New in Education?

• **SUBURBAN CONNECTICUT,** noted for its fertility of educational experiment, has come up with an "innovation" that echoes the experience of many large universities. The town of Fairfield has set up a high school broken down into "houses," each of which has a headmaster. Thus the students get the administrative benefits of a large school with its laboratories, gym, and library, as they simultaneously get the advantages in social life, guidance, and individual attention that come to the student in a small school.



—Wide World.

Left, a New York slum; right, a California suburban neighborhood — "Schools and teachers who are alert to the needs of the children whose lives they share will avoid methods of teaching which might be satisfactory for a middle-class child, but highly inappropriate for a slum child."

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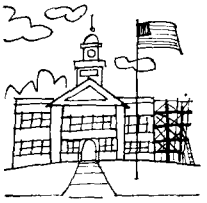
Roots of the School Dilemma III



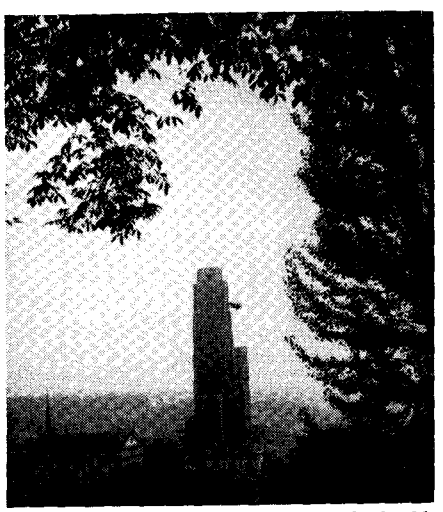
A Cure for Growing Pains

By FRED M. HECHINGER, *who had just been appointed education editor of* The New York Times. *He was previously the education editor of the* New York Herald Tribune.

IT HAS become almost commonplace to say that our nation's (and perhaps our civilization's) most serious crisis is in the realm of the mind rather than of physical power. There is little doubt that, given the will and the money, we can lick any production problem—provided we have the trained, the educated brains to organize the material forces. We have done it before. The Manhattan Project is a classic example.

But while the elaborate physical set-up of the Manhattan Project could easily be created again, and projects along similar lines are actually serving our present missile, rocketry and space exploits, the fact is that in our past triumphs we were coasting on the brainpower of an earlier generation—on the Einsteins, the Oppenheimers, the Fermis, and the Rabis. Past laurels have never been a safe ticket to the future, and the nuclear age, as well as the prospect of automation, have led to galloping rather than creeping obsolescence of even the most creative genius of human endeavor.

The most fundamental fact—and crisis—that faces education and the country today is therefore something of a paradox: there is a serious shortage of highly educated manpower; and just outside the academic gates of our colleges and universities, ready to enter within a few years, is an unprecedented army of young men and women. They are ready to enter—welcomed. The need for them is desperate, but equally desperate will be the shortage of classrooms, of laboratories and, most of all, of teachers.



—*Wide World.*

University of Pittsburgh—A bold tampering with the calendar.

The total college and university enrollment today, already at an all-time peak for this or any other nation in history, is about 3,500,000. But this is only the beginning. The millions of elementary school children of the wartime and postwar crop of the nation's highest birth rate in history are just moving into the high schools. By 1960, the advance guard of the "bulge" will be knocking at the doors of the colleges. Even conservative estimates predict that by 1970-1975, the present college enrollment will have doubled. And there is no long-range change in this trend in sight; after a tiny drop in the birth and marriage rate during the recent recession, the figures for both already have surpassed previous peaks in the first quarter of this year.

It is history's unhappy accident that the years blessed with the greatest number of college students will have to look for teachers in a reservoir severely drained by the lowest birth rate years of this century—the depression era, which lacked both the means and the confidence that lead to population growth.

Nor is this the full story.

On the student's side, pressures have multiplied for him to mature earlier, face the world sooner, be ready to compete for success at an earlier age. Early marriage has become part of the new American pattern of life. The young junior executive—and even the young top manager—are no longer movie clichés. The pace of the modern breadwinner's life calls for young men, but it calls for them equipped with greater technical skills than ever before. Add to this the shadow of two years of service in the armed forces, and the temptation grows to cut "something" out of the education of the young men and women who are hurrying toward those "productive years" in their lives that have come to count so much.

This is a powerful reason why liberal education—the real heart of the matter of learning—more than ever before finds itself squeezed by the time required to learn skills, techniques, marketable abilities. This, too, is why the debate between the advocates of general and specialized education has become sharper. And yet, it was never more self-evident that the modern world, with its exhilarating and menacing mixture of technical progress and philosophical foundering, needs a fusion of generalized education and specialized knowledge, not a conflict between them.

An attempt to resolve the conflict was at the heart of the University of Pittsburgh's Chancellor Edward H. Litchfield's inaugural address. "I propose," he said, "that we commit ourselves to the proposition that every student be given *both* a liberal education and a professional training. This follows from the twofold conviction that too many professional people are personally and intellectually narrow, and, on the other hand, that too many emerging from the university today are without the professional competence necessary to a maximum contribution to our society." Any new plan, he said, would have to seek to combine the two, without sacrificing the depth of either.

The plan that Dr. Litchfield proposed on May 11, 1957, and which will go into effect at Pittsburgh this month will scrap the academic calendar—the leisurely two-semester plan with its three-month summer vacation—and put in its place an eleven-month schedule with three trimesters. If it proves successful, it is certain to have far-reaching effects on American education. There are already many indications that other institutions are preparing to move in similar directions.

It is not just a matter of saving time, although it would be foolish to pretend that in this world, for better or for worse committed to speed, time is not of the essence. But more important, this concept of putting liberal and professional education under the same academic roof would, says Dr. Litchfield, "enable the institution to plan a total program for the student rather than oblige him to piece together his academic work first in one area and then in another. It would mean that professional programs would be conducted largely, if not exclusively, at the graduate level. It would mean building infinitely closer relationships between the faculties of the (undergraduate) disciplines and the faculties of the professional schools."

The idea is not new. There has been plenty of talk before about "inte-

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grating" the vocational and the intellectual aspects of learning. But in the eagerness to serve new ideas in the straitjacket of the old academic timetable, what started out as "integration" usually ended up as a mere watering down, a speed-up, or a sacrificing of general education at the expense of specialization and vice versa.

Dr. Litchfield is emphatic in his stress on the need for more than a reshuffling of the conventional deck of academic course cards. "If we are to provide the individual with *both* a liberal and a professional education we must reconsider the time schedule with which he is faced," he says. "Here, two problems must concern us. First, every educator knows that a disproportionate amount of the university's time is given over to work which is more appropriately offered at the secondary school level. A large proportion of our students come to us with inadequate tools for thought and expression, and inadequate substantive backgrounds on the basis of which we can build." The first step, therefore, is to send the representatives of the university back to the high-school campus—to plead, to explain, to cajole, and to help so that the high school graduate of the future comes to the university, ready to be a student rather than just a college freshman.

"But equally important," says Dr. Litchfield, "is the need for the university to review its own calendar. A young man or woman entering the university today is mature enough to accept instruction for more than thirty-two of the fifty-two weeks of the year. It is ridiculous that a third-year student in a professional school, at age twenty-four or twenty-five, should have twenty weeks a year relief from his professional studies, when after graduation the following year, at age twenty-five or twenty-six, he will be given perhaps two, and at the most four, weeks' relief from his professional work in the same field."

The Pittsburgh proposal is as simple as it is revolutionary: Divide the academic year into three trimesters, which will run from September through December; January through March; and April through July, leaving August free for one month of general vacation. This would permit the following combinations of completed studies. In a period of two years and two trimesters, which means a total of eight trimesters (the same number as the present requirement

(*Continued on page* 51)

Reviews of books relating to education appear on page 37.

Another Tongue in Record Time

"CAN YOU AFFORD to be a One-Language American?" is the ominous question asked by the Linguaphone Institute. More Americans than ever before are answering no—in effect saying yes to the blandishments not only of Linguaphone, but of Berlitz, Crown, Dover, Folkways, Henry Holt, and a pack of other enterprising companies that offer language courses on records.

The postwar boom in language study is staggering. Linguaphone, which began its American recordings in 1932 with French and Spanish, now releases a catalogue of thirty-four language albums. The venerable Berlitz School inaugurated their courses on records three years ago, and almost all of the other producers are postwar phenomena. According to *The New York Times,* a quarter of a million Americans study a foreign language at home each year.

It's evident that the boom in international travel is largely responsible for the boom in language records. In 1937, the last prewar tourist year, 248,000 Americans went to Europe; 700,000 are expected this year. The increase is even greater for Asia and South America. The advent of long-playing records was also an important assist to the popularity of language recordings. In 1946 Crown's Living Language Series, comprised only French and Spanish, consisted of twenty 78 RPM records that sold for $29.95. It was bulky and breakable. Today the same course is neatly packaged on four LPs and sells for $9.95.

This economy has made itself felt strongly not only among tourists studying or brushing up before a trip abroad, but among thousands who have little or no intention of leaving the country. Many people use them to become acquainted with languages out of simple curiosity, to read books or foreign newspapers, or for the pure love of languages for their own sake. The recording companies noticed a consistently sharp rise in sales of French when De Gualle was headlined, in Spanish when Castro's rebellion succeeded, and recently in Russian (which has been a fast and steady comer since the war) when the exchange of visits between President Eisenhower and Khrushchev was announced.

The royal pair of language albums are Berlitz and Linguaphone. Their productions are the most extensive and expensive. On the Berlitz records no English is ever spoken, and on each a rather witty tale is told of an American who journeys to France, Spain, Italy, and Germany, depending on which language you choose to learn. Berlitz advises, "Listen." Carefully. After playing the lesson five or six times you can begin to imitate, and only then are you permitted to peek at the accompanying text. A cast of thirty-two voices (as well as a cat—*"É questo un gatto?"*—a dog, innumerable actual sounds, including hoofbeats recorded in Mexico's Plaza de Toros) will teach you 5,000 words. This Berlitz home course costs $75 and, along with the records, has an imposing illustrated portfolio that makes it the near equivalent of an actual Berlitz classroom course.

Linguaphone offers the no-English aural technique as well, on innumerable 78 RPMs. The records, several books, a grammar, a vocabulary, a phonetics guide, and a letter-writing supplement are presented packed tidily into a stylish carrying case. It's all clearly designed for the serious traveler, the government official, or the businessman who might need to have his language reference handy. Grammar plays a more important part in the Linguaphone set, and the student is invited to send in, without charge, his written compo-

(*Continued on page* 47)

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LITERARY HORIZONS

Integrity—Theory and Practice

By Granville Hicks

THIS is the beginning of Randolph Stow's **"To the Islands"** (Little, Brown, $3.50):

> A child dragged a stick along the corrugated iron wall of a hut, and Heriot woke and found the morning standing at his bed like a valet, holding out his daylight self to be put on again, his name, his age, his vague and wearying occupation. His eyes, not yet broken to the light, rested on the mud-brick wall beside his bed, drifted slowly upwards to the grass-thatched roof. From a rafter an organ-grinder lizard peered sidelong over its pulsing throat.
>
> Collecting himself from sleep, returning to his life, he said to the lizard: "I am Heriot. This is the sixty-seventh year of my age. *Rien n'égale en longueur les boiteuses journées—*"

And this is the beginning of Gerald Green's **"The Lotus Eaters"** (Scribners, $4.95):

> With undulant moan of siren and peremptory screech of whistle, the motorcade lurched from the sticky airport tar, onto the boulevard of palms shimmering in midsummer heat, and sped toward the cool white towers of the Beach.
>
> As motorcades went, it was a shabby one. A quincunx of motorcycle cops preceded the mayor's limousine. Behind the black official car were seven multicolored convertibles, each car tenanted by young girls in bathing suits. In the withering sunlight were a blur of variegated breasts, buttocks, and pudendae.

These are both self-conscious pieces of writing, and each reveals a great deal about the book in which it appears. The first is quiet, delicately poetic, touched with mystery. The second is brassy, assaulting the reader's senses, grasping for his attention with such fancy words as "quincunx" and "pudendae." (The latter is wrongly formed, "pudenda" being itself the plural of "pudendum.") Mr. Stow's prose seems to me quite lovely; Mr. Green's is hideous, but it serves its purpose.

"The Lotus Eaters" is indeed a brassy book. It is a novel about "the Beach" —presumably Miami—and Green has managed to be almost as garish and vulgar as his subject. He believes in giving the customers their money's worth, and, as in "The Last Angry Man," he has a multiplicity of themes, a good-sized cast of characters and lots of action. The central character is Tom Sorrento, a young archeologist who alternates between high spirits and what Green persistently calls "morosity." Almost as important is Ira de Kay, a public relations man with a happy talent for chiseling and a voracious interest in women. De Kay skilfully courts and eventually seduces Sorrento's wife, and that is one af the main incidents of the novel. But meanwhile Sorrento is making exciting discoveries in and having all sorts of difficulties with his diggings. Furthermore, one of Sorrento's assistants, a Negro, gets mixed up with an anti-segregation movement and unintentionally involves the whole archeological expedition. And for good measure, Sorrento's father-in-law, an eminent anthropologist, comes to the Beach and makes a couple of inflammatory speeches.

The novel works up to a smashing climax. Sorrento's researches are sacrificed to a commercial enterprise, and then the commercial enterprise is ruined by a Negro demonstration. Ira de Kay is murdered by a gangster he has cheated. Sorrento and his wife are reconciled, after a fashion. And a near-hurricane exposes Arawak remains, confirming Sorrento's thesis, in spite of his having been forced to give up his digging. Evil is punished and virtue is at least given an encouraging pat on the head.

As in "The Last Angry Man," Green makes it clear that he is on the side of integrity. Tom Sorrento is no Dr. Abelman, but in his blundering way he clings to his standards. At the opposite pole is de Kay, who has no standards, and his cheerful venality is shown to be the logical outcome of the self-indulgence that is the essence of the Beach. But at the same time that Green condemns softness and the search for new sensations, his literary methods are calculated to appeal to the people whose way of life he deplores. He has chosen to remain part of the entertainment industry even while he satirizes it.

What a relief it is to turn to "To the Islands"! Randolph Stow is a young and productive Australian writer: although he was born in 1935, this is his fourth book. His first, "A Haunted Land," written when he was only nineteen, demonstrated that he was talented, but he has gone beyond the promise of that book. "To the Islands" is a work of great originality and great power.

The novel has none of the obvious advantages. The scene is a remote section of Australia, and there could not be less of purely topical interest. The hero is an obscure old man who has devoted his life to a mission station among the aborigines. There is no sex, only a mild little romance between two of the secondary characters. The story is told in what seems at first an annoyingly casual way, with rapid shifts of point of view. And yet the book held me as "The Lotus Eaters" failed to do.

Heriot has grown old as head of the station and is on the verge of retirement. His associates are divided between admiration for the man, his sacrifices, and his accomplishments, and relief at the thought of being freed from his crotchets and his old-fashioned ideas. In his distraught mood he allows his dislike for a young native to flare into hatred and he commits an act of violence. Penitent, he leaves the station on a pilgrimage whose goal is death. Soon he is joined by an elderly aborigine, and the journey taken by the two old men is described with a fine feeling for every sight and sound of the meager landscape. Meanwhile we come to understand the effect of Heriot's departure on the staff of the mission and on the aborigines it serves.

IT IS a simple story that rises close to greatness because its possibilities are so perfectly realized that it becomes a kind of epic of old age and death. The struggle within Heriot between the will to live and the wish to die is rendered with the most agonizing concreteness. The journey is both an arduous passage towards death and a pilgrimage from hate to love.

Stow's perceptions are deep and true, and he has miraculously found the way to communicate what he understands. His style, never merely pretty and never lush, is truly poetic and perfectly suited to his theme. "Universal" is a large word, but if it can ever be used, it can be applied to "To the Islands," which reaches down to the basic stratum of our human nature. Though it may be less popular now, it will be read long after "The Lotus Eaters" has become unreadable.

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HISTORY

Answer Hidden in Forbidden City

"The Siege at Peking," by Peter Fleming *(Harper. 273 pp. $4) recounts the horrendous events of the turn-of-the-century Boxer Rebellion, whose rumblings, says* SR*'s reviewer, can still be heard. Amaury de Reincourt, a leading authority on the Far East, is the author of many books, including "The Soul of China."*

By Amaury de Riencourt

A NUMBER of excellent travel books, mostly on Asia, had made Peter Fleming's name well known before the Second World War. Since then he has added to the considerable experience acquired during his extensive journeys an equally considerable knowledge of the historical background of the scenes of his earlier travels. In his new book, "The Siege at Peking," he has produced a first-rate narrative of the famous Boxer Rebellion. This is not only an extremely exciting and well-written account of one of the strangest episodes of the momentous clash between China and the West in our times (there are still survivors of the famous siege scattered throughout the world); it is also an extremely timely and topical work.

In the first year of our century, Peking was still the capital of the most populated empire in the world. Its inner core, the Imperial City, kept alive the magnificent ceremonial of a civilization doomed to collapse a few years later; and from its innermost core, the Forbidden City, issued the dreaded decrees of the last effective Manchu ruler of China, the redoubtable Empress Dowager Tzü Hsi—"Old Buddha" to her cowed subjects. Peter Fleming describes briefly the background of the episode: the predatory European powers attempting to rape the old empire, the obnoxious behavior of most Westerners who resided in China, and the fierce antagonism of many Chinese toward the Christian missionaries.

About 1898 arose the latest of a number of secret societies which have played an important part in Chinese history for over 2,000 years. These, "The Fists of Righteous Harmony," were soon nicknamed "Boxers" by the contemptuous, and then alarmed, foreigners. The swift growth of the society in North China soon aroused the interest of the Empress Dowager, who no longer knew how to protect her disintegrating empire; its supernatural element fascinated her and made her believe that salvation could come from that quarter. A tacit alliance was soon established between the Boxers and the Manchu court.

And in the spring of 1900 matters came to a head. Christian missionaries and their flocks of Chinese converts were systematically murdered, while the Boxers operated with increasing boldness in northeast China, and, toward the end of June, the entire diplomatic colony and most foreigners who could find their way there, found themselves locked up and under siege in the Legation Quarter of Peking. As the Empress Dowager ironically phrased it, "The foreigners are like fish in the stew-pan."

PETER FLEMING'S work brings out in bold relief some of the salient features of the Boxer Rebellion which are worth remembering: the incredible blindness of the foreign diplomats and lack of foresight on the part of the long-term resident Western experts on China, who expected Chinese thinking to conform to the logical pattern of Western thought, and therefore failed to anticipate this totally illogical assault on diplomatic immunity; the traditional contempt of the Europeans for the unwarlike nature of the Chinese (which made them underestimate the aggressive power of Boxer fanaticism); the repellent attitude of presumably Christian diplomats who were callously indifferent to the fate of those Chinese converts to Christianity—those same converts whose devoted manpower eventually saved the legations and their inhabitants from total destruction; the almost unanimous refusal of the able-bodied ministers to take part in the military defense of the besieged legations; the iconoclastic fury of the Chinese troops who burned down the famous Hanlin Yuan, where the greatest treasures of Chinese scholarship and the oldest library in the world were irretrievably lost; the petty jealousies and quarrels which marred the relationship between most members of the International Relief Force, which eventually occupied Peking and freed the embattled foreigners; and, last but not least, the stoicism of the members of the Chinese official class who had led the outburst of cruel xenophobia and who took their punishment like men. The stylistic brilliance with which Peter Fleming describes the unfolding of this historical drama reaches its climax toward the end when he describes with appropriate humor the spectacular return of an unrepentant Empress Dowager to her Forbidden City, under the spontaneous applause of her erstwhile foreign victims!

—Bettmann Archive.

Tzü-Hsi, Dowager Empress of China —her erstwhile victims applauded.

No logical explanation of the insane Boxer Rebellion was ever uncovered, nor is it likely that any will ever be in terms of Western logic. Certainly the passionate xenophobia and hatred of foreigners, which went temporarily underground after the crushing of the Rebellion, kept on smoldering and burst out in new guise under Communism. A half century later, a metamorphosed Red China proved to be a far more effective antagonist of the West; but many vital elements that went into the build-up of Chinese Communism showed up plainly in the amazing events of the Boxer Rebellion.

Peking Puzzle

The mystery, unperceived for half a century, is likely to remain a mystery for ever. The pack can be reshuffled, the cards rearranged again and again; but the game of patience will never come out, for the ace of truth is missing. The historian can do no more than draw attention to the fact that, of all the extraordinary occurrences connected with the Siege, the most extraordinary was the occurrence of the Siege itself.

—From "The Siege at Peking," by Peter Fleming.

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The People's Century

"The Age of Democratic Revolution," by R. R. Palmer *(Princeton University Press. 534 pp. $7.50), is a political history of Europe and America during the closing half of the eighteenth century. Professor emeritus of history at The City College of New York, J. Salwyn Schapiro is the author of "The World in Crisis," "Liberalism: Its Meaning and History," and many other books dealing with modern European history.*

By J. Salwyn Schapiro

IN THIS book Professor R. R. Palmer of Princeton formulates a new synthesis of the history of Western Europe and of America during the last forty years of the eighteenth century. He develops the thesis that, in this critical period, the Western world was swept "by a single revolutionary movement, which manifested itself in different ways and with varying success in different countries, yet in all of them showed similar objectives and principles" that were fundamentally "democratic." The most famous upheavals in what he calls the Age of Democratic Revolution were the American and French Revolutions.

The established order, prior to this revolutionary era, was based on the system known as "aristocracy." A small minority, consisting of nobles and wealthy bourgeois assimilated to them, constituted a governing elite that ruled the community through self-perpetuating bodies, local and national. In practice, though not in theory, this privileged group comprised a caste, as membership in it was largely hereditary. Entrenched in governing bodies, privileged classes, and established churches, the aristocracy was irremovable, hence not responsible, directly or indirectly, to the people whom they ruled. There is never lacking a plausible justification for any existing system, no matter how evil. It was then widely believed that a privileged class was a prerequisite to political liberty in that it checked the power of the king.

The aristocracy was maintained by the power of the state, whether it was an absolute monarchy as in France, a limited monarchy as in Britain, a shadow monarchy as in the Netherlands, or a republic as in Geneva. In Britain Parliament was indeed supreme, but it was then almost entirely controlled by the aristocracy, and therefore "did not represent anyone but itself."

The Democratic Revolution aimed to destroy this system of prescription and discrimination that excluded the great majority from any participation in government, whether on class or on religious grounds. In Palmer's view this revolutionary movement was primarily political in that its chief demand was for "the delegation of authority and the removability of officials," basically a conflict over the issue of the aristocratic versus the democratic form of community life. He is careful to point out that "democracy" then did not mean universal suffrage, but a political order in which the right of franchise would be granted to elect representative bodies.

The American Revolution was the first uprising that threw down the gage of battle to aristocracy. Its deepest significance, according to the author, lay not in its being a war of independence, but in its being "the earliest successful assertion of the principle that public power must arise from those over whom it is exercised." What was original in the American Revolution were not the ideas of popular sovereignty, natural rights, and individual freedom, common coin in the eighteenth century, but the implementation of these ideas into a practical system of government through the device of a written constitution, drawn up by a special convention. Palmer regards the Constitution of the United States as a continuation and as an integral part of the American Revolution. He utterly rejects the view presented in Charles A. Beard's "Economic Interpretation of the Constitution," once widely accepted, that the propertied elements succeeded in imposing "a conservative constitution on a confused or apathetic people." What Palmer calls "the essential revolutionary idea of the American Revolution" was that "of the people as a constituent power, working through a special convention conceived as outside and prior to government, and creating, by its sovereign action, the organs of state to which it grants a delegated authority." This idea was later adopted by every country in the Western world where a democratic government was established.

The American Revolution played a great role in Europe. "It inspired the sense of a new era," and "set up America as a model for those seeking a better world" by inducing "a kind of spiritual flight" from the established aristocratic order. The book describes in great detail the spread of the revolt against aristocracy in various European countries up to the outbreak of the French Revolution, notably in Britain, France, Sweden, the Netherlands, Switzerland, Poland, and Hungary. The revolt took various forms: moderate in some, menacing in others, and violent in the Hapsburg domains. But all of them failed to establish a democratic order. Only in America had the Democratic Revolution become an accomplished fact.

Then, suddenly, was heard the thunderclap of the French Revolution. Like the American Revolution, according to Palmer, it too originated as a political upheaval, but its effects on the social order went far beyond

(*Continued on page* 50)

American Revolution—A Constitution.

—*Bettmann Archive.*

French Revolution—A Reign of Terror.

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FICTION

So Remember the Radiated Ones

—From "Japanese," by Cecil Beaton. (John Day.)

"The Flowers of Hiroshima," by Edita Morris *(Viking. 187 pp. $3.50), is a fictional account of that ravaged city's survivors and of the lessons of life that a visiting American learns there. Gwen Terasaki, the widow of the Japanese diplomat Hidenari Terasaki, wrote of her years in Japan in her autobiography "Bridge to the Sun."*

By Gwen Terasaki

"WE ARE children of the bomb, and our own children are children of the bomb as well, for its mark may pass from generation to generation." Thus speaks Yuka san, wife of Fumio, both members of that "special species, the radiated species, the only one of its kind on earth."

Edita Morris's new book tells the story of a young American, Sam Willoughby, who visits Hiroshima on a business trip. Instead of living in a hotel, he finds a room in the home of Yuka san and her husband Fumio, both survivors of the atom blast that struck their city on August 6, 1945.

Besides the two children, there is Yuka's sister Ohatsu, the young beauty who was a mere child on that fateful day. However, she remembers her mother's tragic death in the river after flinging herself, a living torch, into the already steaming water. Ohatsu carries white flowers every day to float on the spot where she last saw her mother. Yuka thinks of "small sister" as a "young pine on whose fragile branches too much snow fell at too early an age."

Yuka san tries to protect young Willoughby from the knowledge that her arms are covered with scars, and that her husband is beginning to get the illness that all radiated ones must face sooner or later.

The growing awareness on the part of the young American of an undercurrent of tragedy makes one deeply sympathetic toward "Sam san," as the family soon learns to call him. Mrs. Morris is skilful in leading the reader to identify himself not only with the Hiroshima victims but also with the attractive young American. We become so much a part of this story that one sighs with relief when Yuka finally tells her lodger about the sufferings of those chosen few who survived to become the conscience of the world.

Yuka and her friends, who are all poor, try in their pitiable way to entertain Sam and give him a taste of the Japanese way of life. These small hospitalities are the most charming and revealing episodes in the book.

Having spent the war years and postwar years in Japan, I was carried back to the interludes when we became "drunk on moonlight and the cherry." For a few moments we could forget war and its shadow. My husband often said "let us stop and listen to the silence."

This book is notable because Mrs. Morris, a Westerner, is so sensitive and perceptive to Japanese thought and feeling. Without her special intuitive grasp, we would not be able to look into Yuka's heart. Understanding what we find there, we understand ourselves.

The characters in this book are to be found in any village, town, or city in Japan. It was their fate to be living in Hiroshima and to live through the horrors of that day when atom bombs became a reality, not only for them but for all of us.

Maeda san, the painter, who must speak in a whisper because the bomb damaged his vocal cords, expresses the dedication of all true painters. He "looks upon himself as a garden, a small garden under intensive cultivation. Daily he clears a fresh patch within himself, digs it, weeds and waters it and plants seeds in the new soil."

The silkworm farmer who had never seen an escalator is one of the most enchanting characters in the book. Gaining courage from Sam san, he rode the escalator all day. When Sam asked Yuka why the farmer had no ears she thought: "Why tell him what sort of beast it was that ripped off his ears and clawed my own arm to the bone."

Mrs. Morris's moving book closes with Fumio's death, a triumphant death. Sam, in his own words, had found his future: "In a way I've sort of grown up here in Hiroshima—in more ways than one." Tragic Ohatsu has taken the "Hiroshima way out." And yet, we are left with great pride in the human race. As Yuka said of the fireflies, "Die in the sky? That's not important. The flight alone is what counts."

Parmelee's Contempt

"Pursuit of the Prodigal," by Louis Auchincloss *(Houghton Mifflin. 292 pp. $3.75), follows its young lawyer hero's path from the depths of Wall Street to the chic side of Long Island. Sloan Wilson, the author of "The Man in the Gray Flannel Suit," wrote about the world of the socially acceptable in his novel "The Summer Place."*

By Sloan Wilson

ON THE dust jacket of "Pursuit of the Prodigal" Arthur Mizener is quoted as saying that it is "obviously high time" someone pointed out that Louis Auchincloss "is one of our very best young novelists." The new book gives plenty of justification for Mr. Mizener's enthusiasm, and raises a curious question.

It is even clearer in "Pursuit of the Prodigal" than it was in "The Great World and Timothy Colt" and his other books that Mr. Auchincloss is a moralist with a genuine gift for storytelling. Reese Parmelee, the protagonist and the prodigal of the new novel, is fed up with his comfortable job with a Wall Street law firm because he knows he wouldn't have got

(Continued on page 48)

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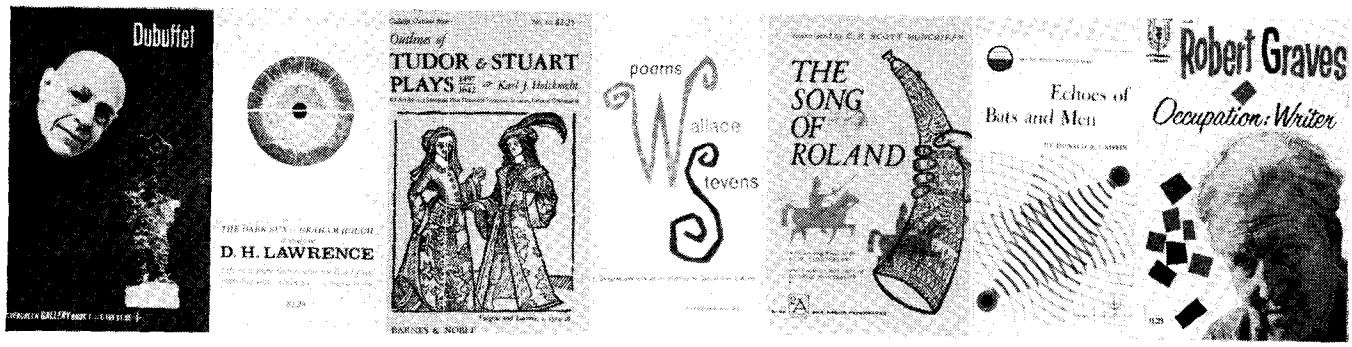

PICK OF THE PAPERBACKS

A WORLD OF SCIENCE, all between paper covers, will be available this month to students throughout the country. In its report on American education, the Science Advisory Committee stressed the needs to improve scientific education on all academic levels, to encourage collateral reading, and to provide inexpensive books in the science field. Anchor's new Science Study Series, prepared under the direction of the Physical Science Study Committee, has tried to meet these requests. The first five books, for interested laymen as well as science students, are varied both in subject matter and approach. Some, like Sir Charles Vernon Boys's turn-of-the-century lectures on "Soap Bubbles," are classics; others, such as geophysicist Patrick Hurley's answer to "How Old Is the Earth?" were written especially for the series. All the books, however, are uniformly literate, well written, and lively. . . . Another series is Harper's Science Library, which includes such well-known works as J. Bronowski's "Science and Human Values" and George Sarton's "Ancient Science and Modern Civilization."

AROUND THE CAMPUS: It's no news that paperbacks are a boon to students and teachers. What is news is the fact that many university presses are now publishing paperbacks from their own backlist to be used in specified courses. Princeton recently reordered another printing of Roger Sessions's "The Musical Experience," following its success in music classes. . . . Students of American history will be pleased to learn that Cornell, which seems to specialize in eighteenth-century American studies, is publishing for classroom use Thomas Jefferson Wertenbaker's "The Golden Age of Colonial Culture" and Leonard Larabee's "Conservatism in Early American History." . . . New York University Law School will tip its hat appreciatively this fall to author Edmond Cahn and publisher Indiana University Press. Each incoming freshman at the Law School will receive a free copy of Mr. Cahn's philosophical inquiry into jurisprudence, "The Moral Decision." . . . Barnes & Noble, pioneers in educational paperbacks, began their College Outline Series back in 1932. Since then they have published 134 titles, all of which are handy for pre-exam study and reference. But before those exams come along, most college beginners will be spending a dollar wisely if they invest in "Best Methods of Study," which prods the novice along the proper route to learning.

PRESIDENT'S REPORT: Yale's president, A. Whitney Griswold, an enthusiastic supporter of his university's new and extensive paperback program, said recently, "Education stands to benefit enormously by the extension of the paperbound to its field. The paperbound greatly increases the range and variety of subject matter available to both teachers and students. It lowers the cost without cheapening the product. It ensures that reading will continue to play its vital role in the educational process."

BACK TO THE ABCs: This month Washington Square Press will expand its successful Language Through Pictures series with new books designed especially for first- and second-graders. I. A. Richards and Christine Gibson of Harvard University directed the program, which will teach reading with a set of three books: a basic primer with 500 vocabulary words, a workbook, and a reader. The Language Series, which teaches by a return to the alphabet, has already been tested on foreign students, rural pupils, and on the "fast and extra-bright." Everybody, it seems, is pleased.—R. W. S.

LITERATURE

For any reader ready to dip into "the Russians," paperback publishers have provided amply. A straightforward start is **"Four Great Russian Short Novels"** (Dell, 50¢), of which scarcely anyone would question the word "great" as the novelettes included are Tolstoy's "Master and Man," Dostoevsky's "The Gambler," Chekhov's "The Duel," and Turgenev's "First Love." The last three are represented by new editions of their works. Two volumes of Chekhov plays, **"Nine Plays of Chekhov"** (Universal, 95¢) and **"Chehov Plays"** (Penguin, $1.25), include, between them, all the long plays as well as a handful of the one-acters. **"The House of the Dead"** (Dell, 50¢), in the Constance Garnett translation with a cogent introduction by Ernest J. Simmons, is Dostoevsky's autobiographical novel of Siberian exile and imprisonment, based on his own harrowing penal experiences. Turgenev's 1861 novel of social and political unrest, **"Fathers and Sons"** (Bantam, 50¢), is also available, in a new translation by Barbara Makanowitzky.

HISTORY

For those buffs who delight in discussing roundabout the Civil War, **"The Causes of the Civil War"** (Prentice-Hall, $1.75) provides ammunition for both sides. Edited by Kenneth M. Stampp, this informative book presents varied views by Jefferson Davis, Horace Greeley, Stephen A. Douglas, as well as the more detached, if only by time, opinions of Bernard De Voto and Allan Nevins. Some excellent first-hand reportage is provided by Frederick Law Olmsted's **"The Slave States Before the Civil War"** (Capricorn, $1.25). Olmsted, a Yankee journalist who covered the South, gives a lively and informal picture of those old plantation days.

Other eyewitness accounts, this time

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going back to the intrigues of the Renaissance, are found in the correspondence of confidential agents to the Fuggers of Augsburg, the prodigious European banking house. The Fuggers's "men" from China to Peru, reported on such events in their terrain as the St. Bartholemew's Eve massacre and the attempt on Henry IV's life. George T. Matthews's lengthy introduction to **"News and Rumor in Renaissance Europe"** (Capricorn, $1.25) presents the historical background to the newsletters.

The distinguished scholar Philip K. Hitti has distilled from his massive "History of the Arabs" a compact cultural history, **"The Arabs"** (Gateway, 95¢). Quickly and cogently Mr. Hitti traces the growth of Islam, the Spanish conquests, the Crusades, the Ottoman power, on to the advent of the Arab League in 1945. The modern history of a new state is documented in Oscar I. Janowsky's **"Foundations of Israel"** (Anvil, $1.25). This factual report, from the 1917 Balfour Declaration to the 1948 Proclamation of Independence, contains tables of political parties, charts of agricultural settlements, and other pertinent information.

POETRY

In her introduction to **"Poetry: A Modern Guide to Its Understanding and Enjoyment"** (Dell, 50¢), Elizabeth Drew quotes Bacon, who wrote, "Natural abilities are like natural plants, they need pruning by study." Following this Baconian reasoning, Miss Drew carefully directs the tyro to the wonders of poetry. Her examples from the poems are apt and her advice on how to read a poem is elucidating, but one might question such arbitrary chapter headings as "Frustration and Loneliness." One couldn't, however, quibble with C. K. Scott Moncrieff's mellifluous translation of **"The Song of Roland"** (Ann Arbor, $1.65), which relates the heroic adventures of the French medieval epic in a suitably grandiloquent manner.

In **"The Achievement of T. S. Eliot"** (Galaxy, $1.95), the late Harvard professor F. O. Matthiessen's own achievement was to seize the essence of Eliot's poetry and to communicate this perceptively, lucidly to his reader. This edition of the 1947 book has been brought up to date with the inclusion of C. L. Barber's chapter on Eliot's recent plays, including "The Cocktail Party" and "The Confidential Clerk."

"Poems," by Wallace Stevens (Vintage, $1.25), have been selected from the larger body of his work by Samuel French Morse. For readers unfamiliar with the cool ironies of Stevens's poetry this collection is well chosen.

Yale has added Roy Campbell's **"Frederico Garcia Lorca"** (95¢) to its Studies in Modern European Literature and Thought, under the general editorship of Erich Heller. Mr. Heller has omitted, because of "considerations of space" almost all the Spanish from the book. As a result, instead of Lorca we have Mr. Campbell's rendering of Lorca, as for example in "Llanto por Ignacio Sánchez Mejías": "He did not try to close his eyes / When he saw the horns so nigh." Nay!

SCIENCE

Among the first offerings in Anchor's new Science Study Series is **"Magnets"** (95¢), which is a more terse title than this pleasant, unassuming book would seem to deserve. Frances Bittner, who teaches physics at MIT, found out about magnets while a student. His autobiographical account of what he learned about their wondrous workings makes good—and educational—reading.

The Rand Corporation, which does nonprofit research for the U. S. Air Force, prepared for the Senate Select Committee on Astronautic and Space Explorations a compact little guide to a complex subject. **"Space Handbook"** (Modern Library, $1.25), by Robert Buchheim and the Rand staff, tells all about rockets, interplanetary vehicles, the various missiles, and, if you follow carefully, you will learn how to tell a Jupiter from an Atlas.

Going backward in time to the sixteenth century, **"The Copernican Revolution"** (Modern Library, $1.25), by Thomas S. Kuhn, relates the mathematical and astronomical discoveries which constituted the "revolution" to the philosophical and intellectual climate of the day. In a thoughtful introduction James B. Conant writes, "The approach to science presented in this book is the approach needed to enable scientific tradition to take its place alongside the literary tradition in the culture of the United States."

Numbers have fascinated many men through history, to which Robert Edouard Moritz's **"On Mathematics and Mathematicians"** (Dover, $1.95) testifies. This "Memorabilia Mathematica" contains over 1,100 anecdotes and axioms from Schopenhauer's "Predicabilia a priori" of time and space to Alexander Pope's plaintive "Ah, why, ye Gods, should two and two make four." It's all carefully and extensively cross-indexed.

WRITERS AND WRITING

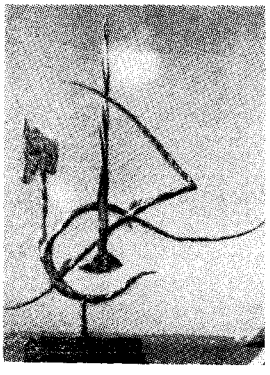
"Occupation: Writer" (Universal, $1.25) is an exuberant collection of essays, stories, and plays from the graceful pen of Robert Graves. The book begins with "Lars Porsena," an early essay on the lost art of swearing; but no matter where you turn, the wit is sharp, the eye is keen, and the feeling is fine.

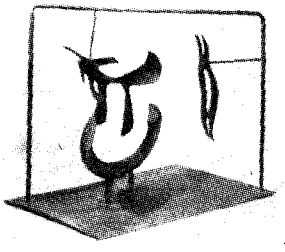
Alfred Kazin under the title **"The Inmost Leaf"** (Noonday, $1.65) has gathered together a collection of brief essays, on a variety of writers, beginning with Joyce and ending with Faulkner, most of which were published in *The New Yorker* or the Sunday book sections. As always, Mr. Kazin reveals himself deeply feeling; occasionally even the prose is choked up.

Once upon a time, long before Vladimar Nabokov set Humbert Humbert hot on the heels of Lolita, he was already an established writer and critic. In 1944 his intimate, personal study of **"Nikolai Gogol"** ($1.25) joined the list of New Directions' Makers of Modern Literature series.

For those who are interested in D. H. Lawrence, Graham Hough's **"The Dark Sun"** has now been released by Capricorn ($1.25). This is a thorough work of literary criticism, by a man who, while being devoted to Lawrence, is not unaware of the great flaws which marked his work.

BOLD THREESOME: Herbert Ferber, David Hare, and Ibram Lassaw are the artists whose works are studied in **"Three American Sculptors"** (Evergreen, $1.95). They all use metals imaginatively as in Hare's bronze "Girl with Flute," left, Ferber's brass "Mercury," and Lassaw's bright "Sculpture in Steel."





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The Dynamics of Education

Editor's Note: The following guest editorial was written by Dr. Lou LaBrant, past president of the National Council of Teachers of English and visiting professor of English at Dillard University, New Orleans.

SINCE Sputnik, words on education have grown to a floodtide. Much of the discussion has been either angrily negative or stubbornly defensive, with most writers advocating either more or less: less adjustment, less training in method; fewer educators, more academics; more mathematics, English, science, and languages; more rooms, pay, teachers; more, more; less, less. Perhaps because many of the critics have been persons who have not sat in a public-school classroom in years, only a few have dealt with new concepts within courses. But a solution by mere addition, subtraction, or multiplication is an oversimplification of a complex problem. At the risk of increasing confusion we might think about a deeper change.

Education should depend on the nature of the society in which children live or are to live; but in one breath we talk of rapid change and in the next of an education suited to our fathers. Even youngsters sense a new scene where all cultures are immediately and obviously related. Conversations with an African revolutionary are taped and heard in America within the day; a minor uprising in India alarms us the evening of its occurrence; we watch Hungarians crossing a river and hear their exclamations as they reach the shore; a Russian novel is our best-seller. Literate people know that, even without the bomb, we have to work out new relations with the world's two-and-a-half-billion people. These relations will be conditioned by beliefs, economic conditions, habits, political structures, and scientific, and cultural achievements; by roads, terrain, products, and cities. Learning about these realities is not a matter of understanding in the sense of empathy; it is matter of sound information. Even general understanding comes to something more than appears in a grammar school geography, or a course on American history. New content, new courses, seem necessary.

Hearing that Russia emphasizes foreign language, we have suddenly increased our own offerings. But too seldom have our schools analyzed our needs. One school has re-established Latin; another has introduced conversational French for infants. Seldom have they asked whether Latin and French are as imperative as knowledge of Moslem customs or religion, or what languages are needed and for what ends.

We have entered the space age and even kindergartners prattle about trips to the moon, and men from far-away planets. Man can no longer think of himself as central to the purpose of the universe. Raised to a religion which gives man the key role in the cosmos, accustomed to rituals developed when earth held the focus, our children will have to think hard and well if they are not to lose their bearings, faith in life, and moral urgencies. The science out of which questionings come is taught in school; but discussion of its philosophical implications is taboo, "controversial," and restricted to generalities acceptable to the most primitive sects.

Communication has grown in difficulty and is today critical. Our great problem is how the specialist can inform the non-specialist, for only the few can acquire high competence, and the expert in one field is the novice in another. In many areas—science, political relations, government, hygiene, finance—the non-specialist influences decisions that call for the most intricate understandings. Sometimes he does this through selection of representatives, sometimes directly. In either event the expert needs to explain (and be respected in so doing) so that the non-specialists (most of us) can make intelligent use of power.

It is, indeed, possible that knowledge is now so extensive and specialization so demanding that many decisions must be removed from the common man's province; that democracy as we know it cannot work. We have not tackled the problem.

Taboo on religious discussion is related to a larger prohibition: the all but universal avoidance of controversial issues. To discuss these in school is often to invite a charge of partisanship or even of disloyalty. We boast of freedom to think. Nevertheless in the criticism of our public school teaching of history and government there appear almost no suggestions that the basis of this freedom cannot occur in public school practice. It seems doubtful that young persons, nourished for twelve years on courses where controversial topics are eliminated, will become independent thinkers unless they do so at the price of rejecting their education.

Critical thinking may be discouraged directly or indirectly. Mechanical tests (true-false, multiple-choice with only one "right" choice) with machine-scored ratings control entrance to many of our most highly respected institutions. We may live in a machine age, but machines will not invent the imperative human relations, the necessary weighing of values, the concessions, or the daring proposals we shall need; neither will machine-scored tests discover inventors and innovators.

Although basic changes have been made during our educational history, we are today handicapped by the monolithic structure of our schools, by lack of central direction, and by thousands of teachers trained to an old pattern and unwilling or unable to change. The need for reappraisal is before us, a reappraisal which will get at the very nature of our learning. A democracy can scarcely be more moral, more imaginative, or more thoughtful than its education.

Lou LaBrant.

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LETTERS TO THE EDITOR

SPUTTERING

In the *Saturday Review* of August 22 I came across the expression "spittin' image" (sic) in Hal Lehrman's review of "New Face in the Mirror" by Yaël Dayan. The outraged purist in me must point out that the image does not, and never did, spit. The phrase began as "spit and image." Verbal usage contracted it to "spit 'n' image." In this usage *spit* has the obsolescent meaning of "likeness," not saliva. The phrase is redundant but well-mannered.

Ira Wallach.

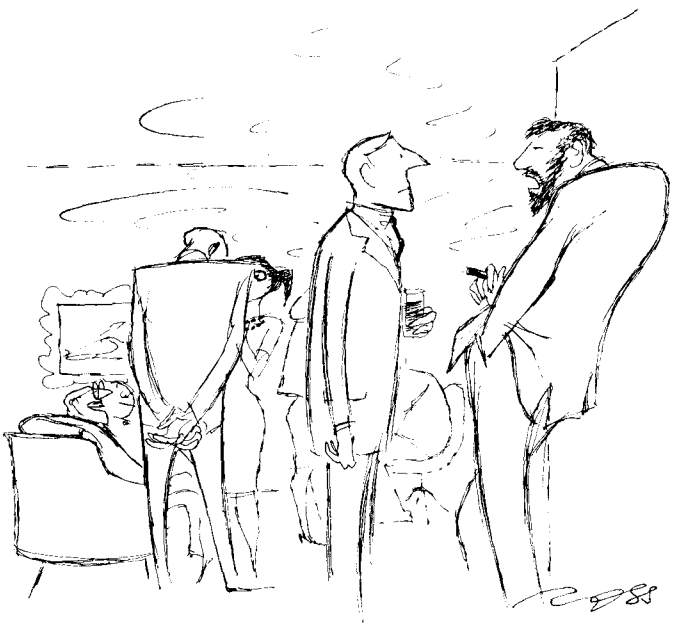
Brooklyn, N.Y.

RECOGNITION

I am utterly and completely fascinated to learn that being a native of Illinois is one of the qualifications that earned Louella Parsons a doctorate [*SR* Aug. 1, Aug. 15]. Look at me, Ma, I'm a Noo Yawkeh! Any takers?

Louise Lindemann.

New York, N.Y.



"Napoleon and Cromwell were men of their time. Are you?"

ON BEING BLIND

I would like to take strong exception to Ved Mehta's unfavorable review in the *Saturday Review* of August 22 of Jacob Twersky's autobiography "The Sound of the Walls." The book is the best account I have ever read on what it is like to be blind, precisely for the reason objected to by Mr. Mehta—its "ruthless honesty."

Most autobiographical accounts of blindness are falsely cheerful and pseudo-inspirational. Not so Dr. Twersky's book.

Mr. Mehta refers to Dr. Twersky being "too conscious and sensitive about his sightlessness." He states that "the accumulation of problem after problem of a blind man is depressing." On the contrary. By its heroically honest chronicling of the despair, heartbreak, and tragedy of being blind, Dr. Twersky's book puts into inspirational perspective the blind man's joys, adjustments and victories.

More important, Mr. Mehta fails to realize that "The Sound of the Walls" is more than a book about the blind or an autobiography of a blind man. It is a beautifully written and profoundly moving story of a man in search of his identity. Dr. Twersky has turned a mirror upon himself. What is reflected is not always pleasant, but it is accurate, and, of greater significance, always interesting.

No reader can ask more of a writer telling his own story.

Harold Flender.

New York, N.Y.

FOR THE STUDENT

Reading Dr. Maxine Greene's article, "A Return to Heroic Man" [*SR* Aug. 27], was an experience at once enjoyable, stimulating, and provocative.

As a teacher of English on the secondary level, I feel that this essay could be read quite profitably by the perceptive student.

Naomi R. Brodsky.

Providence, R.I.

A JARGON INFECTION

The jargon germs of existentialism apparently have infected every contemporary literary critic. Maxine Greene's article "A Return to Heroic Man" certainly contains an abundance of existentialist clichés (e.g., "the absurdity of modern existence," "the 'absurd' individual," and "Man, endeavoring to transcend himself").

C. W. Griffin.

Erlton, N.J.

A FEW LINES

"A Return to Heroic Man" recalls to mind a few lines by Goethe in which he put in capsule form his philosophy of Humanism. The free translation below is by George Meredith.

'Tis only Man
May work the impossible,
He the distinguisher
Chooses and judges.
He to the moment
Duration may lend.
He alone may
Guerdon the good,
Punish the evil,
Healing and saving:
Erring and random things
Binding to use.

H. C. Dekker.

Portland, Ore.

ALMOST PERFECT

A volley of applause for Maxine Greene from the hinterland. Her kaleidoscopic-literary contribution to modern thought should do a great deal to encourage a new affirmation from literate America.

Allow this tragic hero to begin gesturing immediately: Joyce's lovable Bloom was not a book salesman, as Greene had it, but an advertising solicitor. Beside this flaw, "A Return to Heroic Man" is perfect, and henceforth, equipped with new insight from Professor Greene, I take my affirmations elsewhere.

Joseph Ruklick.

Peoria, Ill.

DOGS WILL BE DOGS

Herny Morgan's bright little piece about dogs [*SR* Aug. 15] is nearly as shallow and fatuous as his earlier piece about cats. His knowledge of animal psychology must be very slight, if indeed he has any understanding, or else he has been trying *very hard* to write gay, clever, and witty observations of animals which amuse only the ignorant.

Pat Ann Ogren.

Kansas City, Kans.

IT'S A SYMBOL

What's the matter with Mr. Robert O'Brien who wrote "The Moving Finger Writes—But Who Can Read It?" [*SR, July* 18]? Doesn't he realize that bad handwriting is a Status Symbol? (Yes, of course he does, since he mentions that the higher they get the worse the penmanship!)

One point that Mr. O'Brien overlooks is the subjectivity of the writer, who becomes habituated to his own calligraphy. I, for instance, am always astonished when a bank teller asks me what my name is after I have handed him a check signed with a perfectly legible signature.

Ethan Allen Nevin.

Philadelphia, Pa.

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SR GOES TO THE MOVIES

One FBI Man's Family

ONE OF THE basic rules for making a picture on a real-life subject is to "humanize" it, to make it seem as much like fiction as possible. Documentary is a word they use to frighten children (and exhibitors) out in the movie capital. Who wants real? The answer is that the picture makers do. Biographies of important people, historical recreations, the straightforward account of an event or an organization—if the public evinces any interest whatsoever, be it in book form, newsprint, or stage play, the studios pounce and rush off to make a movie. But first they must "humanize."

This might not be so bad in itself if the humanization process followed a less predictable pattern. But whether a man wants to invent the telephone or write the nation's songs, there is always a wife or mother around urging him to do something a bit more practical. His contemporaries refuse either to encourage or comprehend, and he must go his lonely way to glory. Then, just at the moment of his triumph, when the entire country stands ready to bestow its accolade, tragedy strikes. His wife dies of a rare disease, his only son is killed in combat, he loses his hearing or his eyesight. Victory is but a hollow shell, although posterity will speak his name with awe.

I'm afraid that the above, with only minor modifications, would do very nicely as a synopsis of the human side to Mervin LeRoy's version of **"The FBI Story"** (Warners). Based on Don Whitehead's factual best-seller, it presents James Stewart as a kind of overgrown Rover Boy who just happens to be on the spot whenever the G-men are winding up their most notable cases. A disillusioned young agent in 1924, Stewart is on the point of turning in his badge (at his fiancee's insistence, of course) when he goes to Washington to meet J. Edgar Hoover, the new head of the department. His enthusiasm rekindled, he breaks up a Ku Klux Klan chapter in the South, protects the oil-rich Indians of Oklahoma, and is in on the capture of such hoodlums as "Pretty Boy" Floyd, John Dillinger, and "Baby Face" Nelson. When war comes, he fights the Nazi agents in South America. When peace comes, he turns his attention to Communist spies in this country. When the end comes (after almost three hours), the wife has forgiven all in the shadow of the Lincoln Memorial.

Obviously, this long, respectful history of the FBI is crammed with exciting, factual incidents. But trying to present them all through the eyes of a single agent not only strikes a false note, it has the effect of padding the picture with inessentials. It is tempting to imagine what a hard, swift film might have resulted from a straight dramatization of the FBI story itself, with Stewart and his familiarly "human" problems sternly excised.

* * *

To those who found a new hero in Jimmy Porter, John Osborne's "angry young man," the film version of **"Look Back in Anger"** (Warners) is apt to prove most disappointing. Jimmy, as portrayed by Richard Burton, is neither particularly angry nor extremely young. For those who will be meeting Jimmy for the first time in this picture, it is impossible even to guess what they will make of him. Perhaps they will see only a neurotic bully with a certain physical appeal: the mercurial wit and biting, probing mind have all but disappeared. And this is very strange because, although Nigel Kneale is credited with the screenplay, Osborne himself contributed "additional dialogue" to the film, and it was directed by Tony Richardson, who staged the original production.

If these alterations were wrought in the interest of making the film more cinematic, one can only applaud the impulse and regret the deed. Other innovations in the picture, however, seem more to the point—some marvelously documentary scenes of the pushcart market where Jimmy and Cliff operate their sweet-stall, a grey and tender visit with Mrs. Tanner to a pitiable cemetery. Nor can one fault the performances. If Richard Burton's Jimmy seems wide of the mark, it still has enormous vitality and intensity, streaked with moments of great gentleness and charm. In the subordinate roles, Mary Ure, Claire Bloom, Gary Raymond, and Dame Edith Evans (as Mrs. Tanner, another addition to the film) all play well inside their characters.

And Oswald Morris, one of England's top cameramen, has captured in subtle tonalities of grey the drabness of the Midlands town in which these cheerless people love and hate.

—Arthur Knight.

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Anchorage Away

ANCHORAGE.

THE CITY of Anchorage, unlike Fairbanks, is not built on permafrost, which is to say that it is not permanently ensconced on an ice cake that lingers the year around under a summer coating of grass and scraggly trees. I had been told that Anchorage was just like any other mid-American town with bars, grills, a railroad station, and Rotarians. In many ways that image is true. Certainly, as we toured around the heights at the edges of the city, the suburban homes with their lovely green lawns and their lush bushes of flowers were as rich a picture of American suburbia as I recall seeing anywhere. Unlike Fairbanks, Juneau, and Nome, it had not been born out of a gold rush. It has no Indians and no Eskimos, and it doesn't even date back, as do Sitka and Wrangell for example, to the early Russian days.

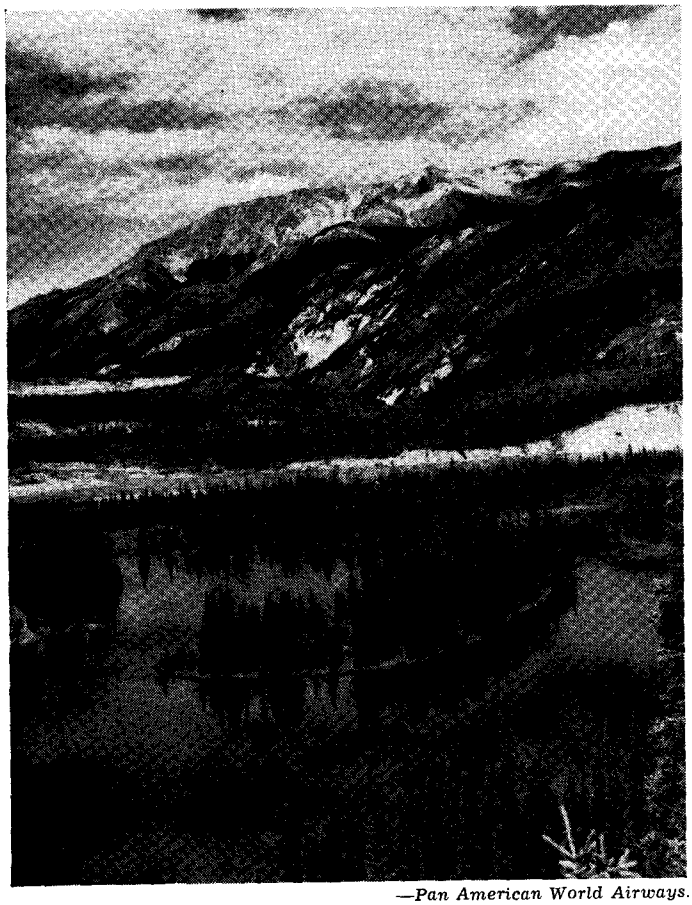
Anchorage had its beginnings as a railroad town when the tracks were stretched between Fairbanks and Seward. In the Second World War it was filled with 35,000 men of the Army and Navy. It became a vital link in the Distant Early Warning System that, with the Canadians, we have stretched like a trip-wire across the top of the world. Today it is Alaska's biggest city. It has two fourteen-story buildings and more coming. It has hired a promotion manager, late of the promotionally minded community of Las Vegas. Once a year it stages the Anchorage Fur Rendezvous, which it likes to call the Mardi Gras of the north. Tanks parade, furs are auctioned, curling stones are skidded down the ice on the lawn of the Federal building, and the cultural offerings may produce anything from a music festival to a personal appearance by Sammy Mogg and his Eskimo dancers down from Big Diomede and King Island.

Thirty-five thousand people live within the Anchorage city limits, and with the suburbs and outlying districts Greater Anchorage counts nearly 100,000. There has been an exciting renaissance of its early days as a transportation center. Its big airport has become a hub for flights over the Pole and from Europe across the top of the world to the Orient. The lobbies of its hotels buzz with the foreign chatter of Dutch and Scandinavian crews and the loudspeaker at its handsome airport, where the walls are adorned with portraits of famous bush pilots, bellows calls for a fanciful assortment of carriers with bases in far-off lands. Lately the Russians, who live so near, have requested landing privileges for a route they would like to fly from Moscow to San Francisco by way of Siberia and Alaska. The runways at the Anchorage International Airport are too small for the aircraft they plan to use, they explained, but Elmendorf, the American Air Force Field nearby, would be just dandy. They quoted its length down to the last foot. Not to be outdone, Alaska Airlines, the frisky carrier that flies its DC-6Cs up from Seattle, has asked for route privileges between Nome and Irkutsk, and notes that it could fly Nome-Seattle, thus linking Siberia and Seattle with a route stretching across the Forty-ninth state and the former forbidding lands of the Soviet north.

The new air routes, if they do indeed materialize, will only be a further indication of the proximity of the Russians. Even now the local radios pull in a Soviet broadcaster who in the tradition of Tokyo Rose has been dubbed Moscow Mollie. When the Army changes its complement at Fire Island, offshore from Anchorage, Mollie frequently comes on with a list of names of the new detachment along with assorted comments designed to sow discontent.

Anchorage citizens have been buying so many cars—there are now 32,000 in the vicinity—that a new freeway is being stretched around town. It will be flung across East Chester Flats, where the relics of the P-38s that defended the Aleutians during the last war lie mouldering in the dew. For more extensive travel Anchorage turns to the airplane. More than 900 float planes have permanently assigned parking places on the two seaplane lakes near the International Airport. To lengthen the watery runway a channel has been dug between the two lakes to form a dumbbell-shaped seaplane aerodrome.

Like all of Alaska, Anchorage suffers from a near desperate shortage of hotels, but unlike the rest of the state, plans that are both immediate and big are already afoot. The present Westward Hotel, which now counts 150 rooms that rent from $6 for a bathless single to $18 for the best double and bath, will be enlarged to a grand 600-room, sixteen-story hotel to be called The Anchorage Westward. The present Westward's Chart Room is as handsome a bar and restaurant as one might encounter in any bustling middle-sized, middle-American city, done up as it is in a decor of old charts embedded in the table tops, shining ships' telegraphs, pulleys, ropes, and other equipment of an old time ship at sea. There are some murky restaurants too, where the premises are dimlit and the air seductive. The Parisian offers some memories of Paris in about everything except its menu,



—*Pan American World Airways.*

Mt. McKinley Nat'l Park—In passing Pullmans, moose-watchers.

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which is larded with *kalkraser mit selleri*, Milwaukee knockwurst, and other tidbits that in truth don't get any farther to Paris than the extreme limits of Alsace. The Traveler's, an image of a sister establishment in Fairbanks, is a motel plain and simple with a coffee shop.

As for the shops the prices here seemed a good deal fairer than the fantastic tags that dangle from the goods on the shelves in Fairbanks. The Westward Gift Shop in the hotel of that name has what seems to me to be about the best collection of gold nugget jewelry, a milky green stone called Alaskan jade that comes from Kotzebue, and the black hematite known as Alaska diamond. Hematite, with its deep black glow, has a costume-jewelry future, but the settings are Squaresville-on-the-tundra, and the industry here cries out for the designers who helped the artisans of Taxco and Peru create the imaginative things that flow from those fonts.

Jonas Brothers has its largest store here and has made itself a tourist shop if for no other reason than its fine collection of mounted arctic animals. Elsewhere on the premises the management will be pleased to peddle stuffed seals made in Norway, walrus ivory carved by the Eskimos of the Nunivak Islands, mukluks of bearded seal, and hair seal slippers. Ceremonial masks—let's face it, they're copies—cost about $25. White-dyed raccoon coats are $195, white beaver with a mink collar is about $1,200, and in case anybody wants to own one ermine skin, they're a buck.

Once you've seen the city that's about all there is, except perhaps to roll down Turnagain Arm (a new suburban development here is called Turnagain-by-the-sea), which was named by the omnipresent Captain Cook who explored these waters while seeking a northwest passage to Europe. Finding none down this inlet he had to turn again and retrace his steps. A great bore tide reminiscent of one I saw years ago in Maritime Canada, comes roaring in like an arrow head at thirty-five miles an hour. When it is out you can walk on the brown flats that are covered with glacial silt. The railroad runs along the shoreline too, on its way across the neck of the Kenai Peninsula to Seward, the end of the line. In the opposite direction it rumbles up from Seward all the way to Fairbanks, 470 miles away.

THE Alaska Railroad is owned by Uncle Sam, and in these days of snarling conductors, sooty cars, and sloppy service, is just about the pleasantest railroad in captivity. Work on it was started in 1915 and the golden spike, signifying the completion of the track system, was driven by President Harding at North Nenana in July of 1923. To this day the conductor bustles through the car waking everyone up as the train approaches North Nenana and gives the proper camera settings for those who want a picture of the memorial plaque.

During the summer, the train leaves Fairbanks each morning, takes four hours to get to Mount McKinley National Park and then another eight hours or so to make it to Anchorage. The exact time is never known since the engineer stops for fishermen, tired walkers, and occasionally, for moose. As a matter of fact moose-watching from a Pullman chair is a popular tourist sport, and long ago the train's locomotives became known as Moose Goosers. The railroad publishes a mile-by-mile gazetteer of the passing scene, and if interest should ever flag in the great outdoors flashing by the huge windows, there is a bar car up forward equipped with a juke box and a bartender who looks as if he last worked on a river boat in the 1850s. Beer, as usual, is seventy-five cents a can, and dinners served in the adjoining dining car are pegged at the going rate in Fairbanks. On the other hand the Alaska Railroad's dining car is open all day long and passengers are issued invitations to come to dinner or to tea at anytime.

McKinley National Park where the train stops at noon, is a gigantic preserve more than 3,000 square miles containing, among other things, Mount McKinley, at 20,300 feet, the largest protuberance on the North American continent. However tall it may be, McKinley is a modest mass and is usually cloaked in fog, clouds, mist, or a combination of all three. Despite its temperament, visitors flock to the Mount McKinley Hotel, which is sixty-six miles from the nearest mountain-viewing vantage point, and rise each morning at 3 A.M. to ride out by bus for an early-morning view of dall sheep, caribou, moose, bear, and the mountain. A sourdough breakfast to travel on costs $2.25 per person, a double room with a bath is $17, and the tour itself, which lands the outdoorsmen back at the hotel by noon, costs $15 a head. There is just time to catch the onward train for the eight-hour shuffle off to Anchorage. In view of these hardships on both body and pocket, it seems to me that anyone *with* a head ought to keep it on that $17-a-night pillow as long as possible. It may be cynical to say, but pictures of Mount McKinley are available in the lobby and besides the chances are excellent that the train will goose a moose long before Anchorage hoves into view.

—HORACE SUTTON.

EDITOR'S NOTE: *This is the second of a series of articles on Alaska.*

Your Literary I. Q.

Conducted by John T. Winterich

LABELS IN SHORT SUPPLY

The number of first names for composers appears to be sharply limited. Robb McKenzie of Worcester, Massachusetts, presents herewith surnames of twenty composers who share ten first names. He asks you to assign the correct appellations. Answers on page 56.

1. Anton
2. Arnold
3. César
4. Charles
5. Dmitri
6. Domenico
7. Edward
8. Gabriel
9. Ludwig
10. Max

( ) Bax
( ) Beethoven
( ) Bruch
( ) Bruckner
( ) Cimarosa
( ) Cui
( ) Elgar
( ) Fauré
( ) Franck
( ) Gounod
( ) Kabalevsky
( ) Loeffler
( ) MacDowell
( ) Pierné
( ) Reger
( ) Rubinstein
( ) Scarlatti
( ) Schönberg
( ) Shostakovitch
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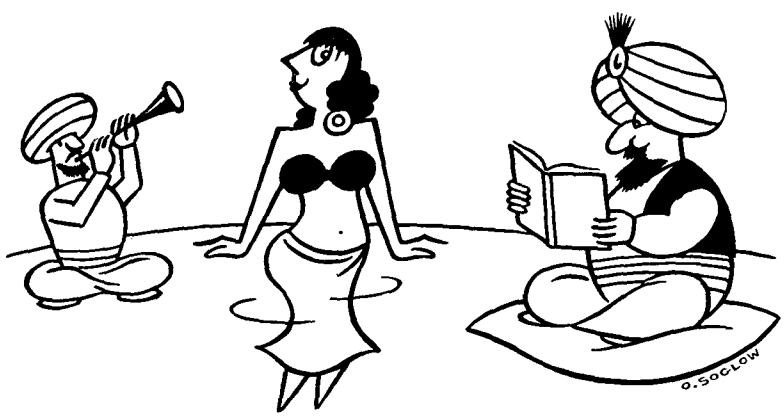

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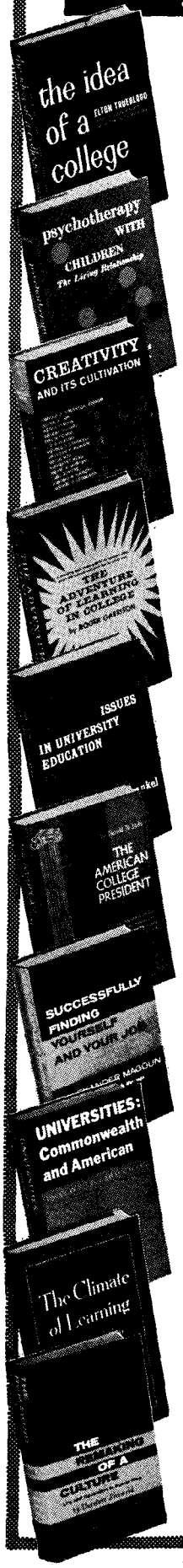

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EDUCATION

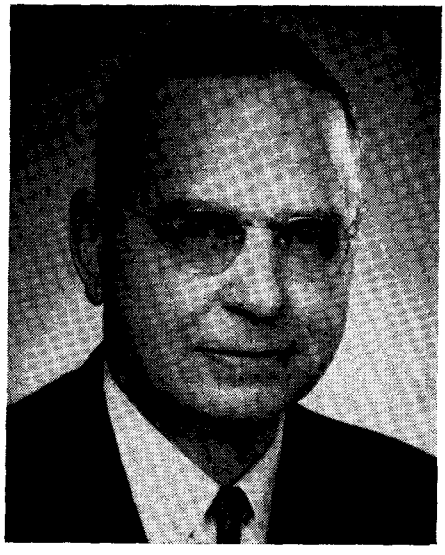
A Vision of Excellence

"The Idea of a College," by Elton Trueblood *(Harper. 207 pp. $4), is an English professor's argument for liberal education according to the "Christian tradition." Howard Mumford Jones of Harvard University, who has given considerable thought to various theories of education, wrote "Reflections on Learning."*

By Howard Mumford Jones

INSPIRED by Cardinal Newman's "The Idea of a University," now a century old, Professor Elton Trueblood of Earlham College wrote "The Idea of a College," stating that "the essential purpose of higher education has altered little." I disagree radically with the central assumption of his book, but I deeply respect the intelligence and devotion he displays in it. But first, what does he say?

He points out that the liberal college is a unique American invention. He argues in his second chapter that a Christian college of liberal arts is superior to any other type. He discusses with zest and perspicacity the teacher, the student, the administration, the curriculum, the community, and the testing systems, on all of which he says many penetrating things; and he concludes with a "vision of excellence," in which he puts in parallel his picture of democratic culture and his picture of the liberal college:



Elton Trueblood—Displays devotion.

> If by democracy we mean a system of thought and action, according to which every person, regardless of his family or racial origin or economic condition, is allowed to develop his powers and to take his fair share of responsibility in public life, then democracy is something good indeed. The deepest reason for a college is an unrealized ideal. What inspires her men and women is the vision of a society of learning and teaching and pioneering that continues to be a community of understanding whatever the prejudice and confusion of the surrounding world.

But is a community of understanding to be reached in the United States by exalting the idea of a Christian college above all others? If we put aside family and race and economic condition, does it follow, as Professor Trueblood argues, that the Christian college (which is, he says, not something having a religious program, but something that is a religious program) is it the institution that *par excellence* is going to inspirit democracy? This assumption seems to me unfounded.

Professor Trueblood argues that only external conditions have changed, that the "essential purpose of higher education has altered little" since, let us say, Plato's time. Perhaps. There is being published as I write a study entitled "The Liberal Arts as Viewed by Faculty Members in Professional Schools." These faculty members are also committed to democracy, particularly to such relics of the free enterprise system as we have left. Some 3,400 of them, teachers of everything from agriculture to music, gave their views, and far from thinking that a Christian college is the *sine qua non* of higher education, the report shows that the only two subjects in the liberal curriculum on which there was anything like agreement are English and mathematics. Doubtless a Christian point of view is possible, is even desirable in teaching composition, but elementary mathematics seems to have nothing to do with theology. Mr. Trueblood may deplore the shortsightedness, the unphilosophic attitude of the 3,400, but, clearly, they have not been led to the concept of a Christian college as basic to higher education.

Mr. Trueblood's Christian college will not please the Roman Catholic Church. There is too much insistence on the assumption of middle-class Protestant Christianity. "When the Christian standpoint is taken seriously," he writes, "it becomes a criterion for selection." So it does in many denominational schools, with disastrous results on intellectual excellence—results that Mr. Trueblood deplores as much as I do but, I fear, results that under his system cannot be cured except by passing beyond Christian theology. Confronted by the obvious truth that the Jew and the Arab and the Buddhist (and our traffic in international fellowships is rather heavy nowadays) and, for that matter, the honest agnostic or atheist are not going to be altogether comfortable in a college run in "the conviction that both man and the world of nature are best understood as creatures of the Divine Mind who is accurately revealed in Jesus Christ," Mr. Trueblood, who is at heart generous and kind, deals with the democratic difficulty in two contradictory ways. One is to abuse the atheist: in contrast to the Christian professor who is to share in "a fellowship of both prayer and study," "the atheist who seeks to be popular and to win a reputation for boldness by his efforts to unsettle the students in their religious faith will not be welcomed." In the same chapter Professor Trueblood says, "for the devout man, dishonesty in research, or in reporting the results of research is . . . blasphemy." I have observed in these discussions that the "atheist," whatever that term may mean, gets all the horrendous phrases and the devout gets all the honorable words. May not this be blasphemy also?

In the Christian college "the Christian perspective is accepted openly, avowedly, and unapologetically." In the Christian college "both teachers are taught, *work* together, *think* together and *pray* together." This concept leads Mr. Trueblood to the following dogmatic utterances:

> The work of the scientist takes on new vigor if he is a believer in the Living God, for he then realizes that his best efforts are efforts to think God's thoughts after him.
>
> The laboratory worker is using all of his equipment to ask God a question.
>
> There is reason to believe that a man is a better psychologist if he is also a committed Christian.

My Jewish, Chinese, Muslim, and Buddhist friends will have, I fear, a certain difficulty in accepting these bland utterances.

But as I am desperately anxious to

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be fair to Mr. Trueblood, let me say that he tries to take care of his problem by setting up a sort of department of tolerance. "It is not required," he says, "that every professor in a Christian college be a Christian of a particular type or even a Christian at all." There will be, he postulates, "a place for the thoughtful Jew" and even "a place for the humble atheist." Mr. Trueblood will have to forgive me for saying that the quota system for faculty appointments is quite as infuriating as the quota system for student admissions.

In the long history of education Christianity has sometimes helped and sometimes smothered development. Obviously there were no Christians in Plato's world or in Buddha's world or in the world of Confucius. Obviously learning was kept alive by the Saracens during centuries when European Christianity proved incapable of the task. Obviously the great movement of humanism in the fifteenth and sixteenth centuries was sometimes allied with, but frequently hostile to, Christianity. Obviously in the modern world the excellence of an institution like, say, the Weizmann Institute in Israel hasn't the remotest connection with Christian theology. Obviously, under our Constitutional procedures, the state university, is divorced from theological presuppositions of any kind. Obviously the Roman Catholic institutions of higher learning are peculiarly consistent Christian institutions, but I think it would be difficult to prove that their excellence, when they are excellent, is a function of their theological presuppositions only.

There is something to be said for the Christian college, and Mr. Trueblood says it with fervor, but the great, the enduring, tradition of learning is older and broader and deeper and richer than Mr. Trueblood's picture of the Christian college as the crown of a liberal education.

The High Cost of Learning

"Memo to a College Trustee," by Beardsley Ruml and Donald H. Morrison *(McGraw-Hill. 94 pp. $2.95), subtitled "A Report on Financial and Structural Problems of the Liberal College," is a proposed reform program for our institutions of learning. Everett C. Hughes, professor of sociology at the University of Chicago, became interested in educational problems while doing a research project on students of medicine.*

By Everett C. Hughes

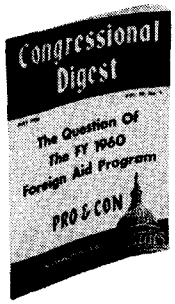
FELLOW professors, don't be fooled; Messrs Ruml and Morrison mean you, as well as college trustees, to read their essay on how to lick Parkinson's Law in the planning of college curricula and how, also, to reduce your hours of teaching, make you work harder and better, and at the same time double your salary. And, laymen (you are practically all alumni of colleges and parents of students), they mean you, too, to read it. For it has to do with the cost and quality of liberal education, which they consider a matter demanding the attention of the community at large.

And read it you should, for it is a set of bold proposals for altering the constitution of the college, with an eye to better use of all its resources. On the financial side, they propose that tuition money be spent on tuition and nothing but tuition—not for scholarships, buildings, student activities, or for any other purpose, however worthy. Scholarships should be scholarships, which pay real money for the tuition of the scholars —not a hidden way of price-cutting or keeping the dormitories full enough to pay costs. The college (they are not talking of universities or technical and professional schools) should provide the setting, the administration, and whatever else is necessary to allow teaching and learning to go on.

If this principle were held to, and if then certain drastic reforms were made in the use of the faculty's time and energies, the students would get better teaching. But the authors do not believe that faculties, left to themselves, will make drastic reforms, least of all in the curriculum. For each of us prizes the right to teach what he will and we are not willing to check the resulting proliferation of courses. The suggestion is that the trustees, who are legally and morally responsible for the conduct of colleges, should take the matter in hand and create a "mechanism" to plan curriculum and specifically to reduce the number of courses, and to see to it that those given are of high quality. The "mechanism" might be the president, a committee of faculty dedicated to change and with sufficient influence to bring it about, or a council on curriculum composed of representatives of the administration, trustees, and faculty. In any case, the aim would be to stop the "continuing fragmentation of the curriculum by specialization and vocational interests."

The authors give several models of colleges, varying in size from 800 to 3,000 students, each with its own combination of large lecture courses, smaller lecture-discussion classes, and still smaller seminars. They question the belief that lecturing is necessarily a poor way of teaching and that the lower the number of students per teacher the better the instruction. I have not tried to prove the formulae and models set up as possible solutions for the problems of finance and instruction, but I have great respect for Mr. Ruml's genius. I think people more familiar with finance and administration should look at the proposals closely.

In their criticism of faculties as collectivities, Mr. Ruml and Mr. Morrison are much too gentle. For we do have a genius for amending the amendment, and for frittering hours away at



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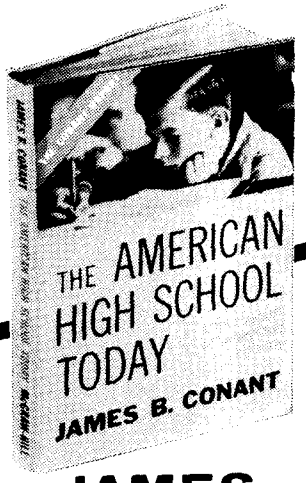

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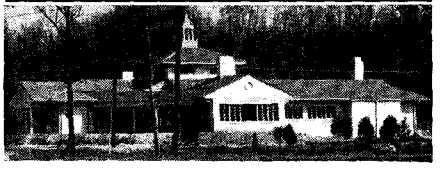

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the administrative affairs of which we so bitterly complain. If we are concerned lest we lose democratic control of college matters, let us take a look at Britain and the Continent. The so-called democracy of German universities is really autocratic oligarchy of the full professors. Each of the miserable autocrats (full professors) is *ex officio* administrator of a department and usually of a research institute. The British are probably by nature less autocratic, but the poor professors in Great Britain are autocrats whether they like it or not. They are crying out in anguish these days at their burden of paper-work and of politicking for money, staff, and students. Of course, among the so-called colleges in this country are the world's most horrible examples of authoritarian control by presidents, trustees, religious bodies, or even by students. But in our better colleges, we faculty people are in a strong position, respected and perhaps even feared by the trustees. We should welcome experiments designed to rid us of detail and to change things for the good of us all and of education. We can have plenty of power in making the curriculum and in the making of policies if we show a little solidarity.

ONE OF the great fallacies of American education has been the belief that the more hours teacher and students are shut up in rooms talking to each other, the greater the amount of teaching and learning. Students can't study in class; they can sleep, do a bit of girl-watching, or knit; but even the brashest student does not read a book in class. Few of them stay away from classes, so great is their built-in belief that education consists of attending a certain number of them. I strongly suspect that many of us teachers find a certain peace and comfort in the classroom, where no one calls us to the phone or to account. And if we get used to "teaching" fifteen hours a week, what better excuse can we have for doing nothing the rest of the time!

I am delighted that the authors propose reduction of the teaching load to nine hours a week and of the class time of students to twelve hours. My only complaint is that both figures are a bit high. For the fewer the hours in the classrooms, the harder students and faculty make each other work.

Our solution to the problem of quality will not and cannot be reduction of the proportion of young people who go to college; it will be the creation of more and better examples of excellence. Mr. Ruml and the late Mr. Morrison would like to hurry up the process.

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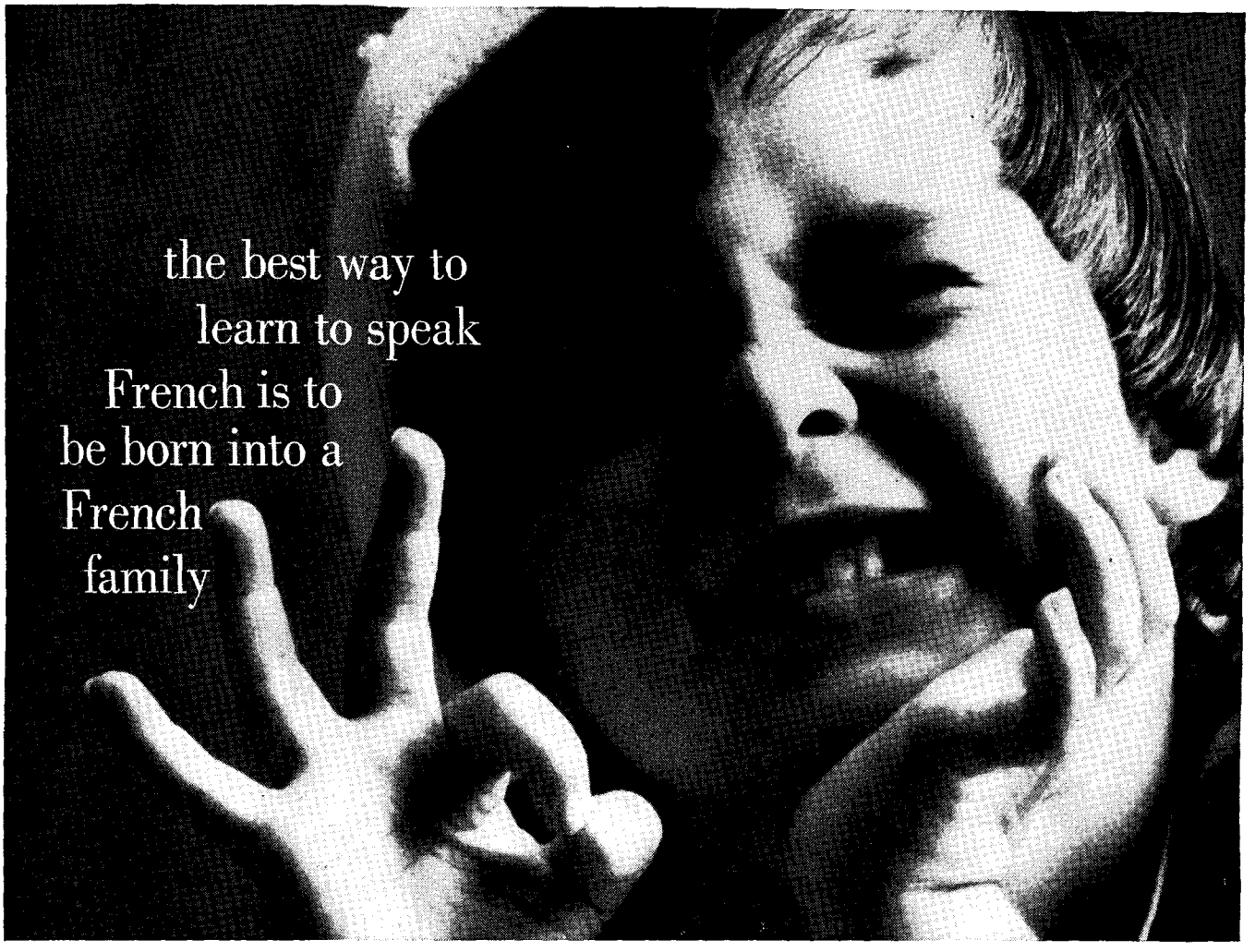

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The Lessons of Little Rock

"It Has Happened Here," by Virgil T. Blossom *(Harper. 209 pp. $2.95) is the former Little Rock school superintendent's statement of what really occurred.* ***"The Integrated Classroom," by H. Harry Giles*** *(Basic. 338 pp. $5), is a practical guide for teachers who plan for peace in their own schools. Father John LaFarge, S.J., associate editor of the Jesuit magazine* America, *wrote on the subject of integration "The Catholic Viewpoint on Race Relations."*

By John LaFarge

EDUCATIONAL doings in Little Rock have focused more world attention upon that city's schools than upon any other comparable school system in history. Two simple facts were the background of this eruption. Before Governor Faubus was persuaded by his political advisers to battle desegregation to the death, "the school integration in Arkansas was, in some ways, more advanced than in other Southern States." Indeed, adds Mr. Virgil T. Blossom, former superintendent of schools in Little Rock, "Governor Faubus's past record had favored integration in various categories." On the other hand:

> One main reason for the Little Rock crisis was obvious. When the Supreme Court delivered its judgment and the time came to act upon a problem of great national concern, the federal government had no plan and no policy for carrying out the law, or even for assisting the Little Rock School Board in its efforts to obey it.

—*Wide World.*

Virgil Blossom, with briefcase, leaving the Supreme Court in Washington, August, 1958.

When finally the "summit conference" between the President and the pressure-befuddled Governor took place in Newport's mild atmosphere, the two vacilliations added up to simple confusion.

> Faubus didn't know. The President apparently didn't know. Congressman Brooks Hays didn't know. Nobody knew. Hays spent the next few days, after their return to Little Rock, in prolonged conference with the Governor, trying to reach some compromise before the injunction scheduled by Judge Davies for the following Friday, September 20. The effort failed.

The man caught at the storm's center was the superintendent, and he learned what hate-mongers can do.

A curious curse of our rationalized age is the ease with which skilful operators can still exploit passion and fear. Good people are lulled to rest by the belief that inaction, postponement, will somehow mend things. The organized emissaries of dissension that stormed in upon Arkansas during the fateful days of 1957-1958 had no intention of letting time heal ancient wounds. It was to their interest to rip the wounds open, and build political power in the attempt.

The author raises some points as to the opportuneness of some of the decisive court actions which cannot be well argued in the space of a brief review. If Judge Davies, for instance, had *not* come sharply to the point, the ultimate confusion would most likely have been much greater. Mr. Blossom gives credit to the intelligence and courage of Mrs. Daisy Bates, NAACP leader in Arkansas, but I think she deserves credit also for keeping her charges, young and old, from making serious mistakes.

Mr. Blossom is bravely hopeful for the future, and the successful recent school elections in Little Rock would seem to indicate that the tide has begun to turn. All the more ground to believe, as he says, that the South "will intelligently and ably face the future." Future citizens, North and South alike, are under

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obligations to Mr. Blossom for recalling facts all too easily forgotten.

If time and money lavished upon battling desegregation were spent in earnestly studying the practical considerations to be faced in the process of integration, what an enormous progress could be made! The first condition for such a study is a thorough knowledge of the human issues involved, of the multiple causes of race prejudice, and of methods already successfully used in combating it. "The Integrated Classroom," by H. Harry Giles, a professor of education at New York University, collects in convenient, eminently readable form much standard information on this topic. Popular misconceptions and their origins—historical and psychological—are analyzed. Particularly helpful are the numerous examples taken from current classroom experience, and the whole of part three is devoted to teaching aids, classroom administration, etc. A wealth of bibliographical references is included. The thousands of school boards that face situations like those at Little Rock will find Professor Giles's book extremely helpful.

EVEN THEN: A balanced and informative review of one of history's most important educational influences is provided by Robert G. McPherson's **"Theory of Higher Education in Nineteenth Century England"** (University of Georgia Press, $2). The hundred years during which, in the words of Thomas Henry Huxley, "extinguished theologians [lay] about the cradle of every science as the strangled snakes beside that of Hercules," Oxford and Cambridge changed from sectarian, classically-oriented, aristocratic monopolies into truly liberal institutions responsive both to the pressures of scientific research and the demand for training for careers open to talent.

Mr. McPherson does not deal exclusively with the theories involved in this change, but rather traces the events which reflect the operation of those theories, events which produced the provincial University Colleges which have become today's "red brick" universities, which democratized secondary education without diluting its quality, and which produced a unique form of higher education that successfully rivaled the German and Continental systems. There is a lesson for contemporary America in this last development, for England in the 1870s and eighties was under great internal pressure to "catch up" with Germany's tremendous expansion in practical technical training, and succeeded without debasing its own ideal of liberal learning.

—THOMAS E. COONEY.

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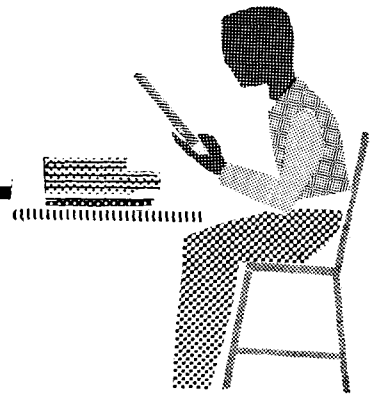

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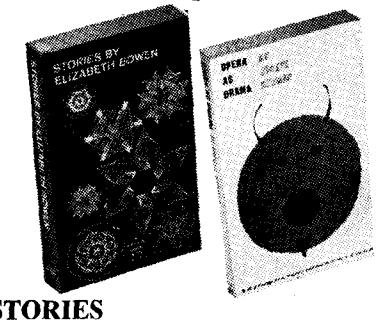

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Headmaster's Harvest

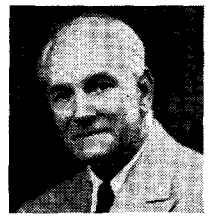
***"Forty Years at School," by George St. John** (Holt. 303 pp. $5), are the recollections of a modern Mr. Chips, who served as headmaster at Choate School for almost half a century. Julian Bach, Jr., who has been an editor of* Life *and other magazines, is himself a Choate alumnus.*

By Julian Bach, Jr.

THE CAPTAINS and the kings depart. By their own admission, the old soldiers gently fade away. Somehow, it is the great teachers and the still greater headmasters whose spirits remain.

Our prep schools especially have felt and still feel the vigorous stamp of remarkable headmasters—Perry and now Saltonstall at Exeter, Horace Taft at Taft, Peabody at Groton, George and now Seymour St. John at Choate, Abbott and now Healy at Lawrenceville, Van Santvoord at Hotchkiss, Hall at The Hill, Stearns at Andover, Boyden at Deerfield, Father Sill and now Father Campbell at Kent, and many more.

Now George St. John tells about his "Forty Years at School," from 1908, when he arrived in a horse-drawn buggy with his amazing whirlwind wife Clara, to 1948, when he was succeeded as "the Head" at Choate by their own son.


George St. John

When the St. Johns descended from the buggy at Judge Choate's skimpy school in Wallingford, Connecticut, Choate was only twelve years old. It consisted of four frame cottages and one field. Three boys comprised its senior class. The school was long only on debts.

For the next decades the St. Johns lived and worked on the run. When George St. John wasn't teaching English, he was coaching dramatics, tending the furnace, reading aloud to the school on week-end nights, scrounging bank loans, mending the stove, writing reports to parents, fighting roaches in the laundry, raising money, correcting homework, coaxing neighbors to sell or move, bandaging boys' fingers, playing checkers "by the thousands of games," choosing new boys, or selecting faculty. (He must have been a good judge—five of his first eleven choices eventually became heads of other schools.)

While this book is largely the story of Choate's astonishing rise, speckled with pools of wisdom for parents as well as teachers of public or private schoolboys, in a larger sense it will reward anyone who is endeavoring to build any kind of enterprise that is new. For years the St. Johns lived in a kind of perpetual ninth inning—one run behind, with two outs against them.

There are no "loafers" among boys, says St. John. Only temporary ones. They'll spark when the right ignition is found. "The master-word is WORK. . . . If a man asks you to go with him a mile, go with him twain. . . . He who builds the fire gets warm first."

As "boy gardeners" the St. Johns cultivated so well that soon Choate was being given a great variety of wonderful new buildings—attracting such parents as John Foster Dulles, Andrew Mellon, Herbert Lehman, Norman Davis, Joseph Kennedy, Owen D. Young, President Seymour of Yale, H. J. Heinz—and turning out such alumni as Adlai Stevenson, Senator John Kennedy, Chester Bowles, Alan Jay Lerner, Walter Edmonds, Philip Young, Roger Stevens, Allan Lomax, Paul Mellon and Jay Laughlin.

TODAY, with a student body kept at 500, nearly seventy masters, a beautiful campus and plant, with one of the largest ($6,500,000) endowments in the country, and with a growing program of scholarships and faculty chairs, Choate is a tribute to the integrity of George St. John.

It has pioneered in music and Spanish, in regular courses in Russian and Chinese. This summer it conducted (I believe) the first school-level session in Russian language, history, and relations with the U.S.

St. John believes deeply in the individual boy. It is not theory; it is practical "boy gardening." Not only parents and teachers will want to remember the garden-variety of wisdom that George St. John and his followers practise, and whose essence is in this letter from a master:

> I once remarked that Choate was the most progressive of the old line schools. That educational radical, George St. John, was a little horrified by the implication of modernism; but that stalwart old line conservative, George St. John, would have been equally horrified by a statement that Choate was a good old-fashioned school. What he objected to was any label which might tie Choate to any theory, or tend to prevent our seizing upon what was best for each boy, the like of whom, he forever maintained, had never been seen before.

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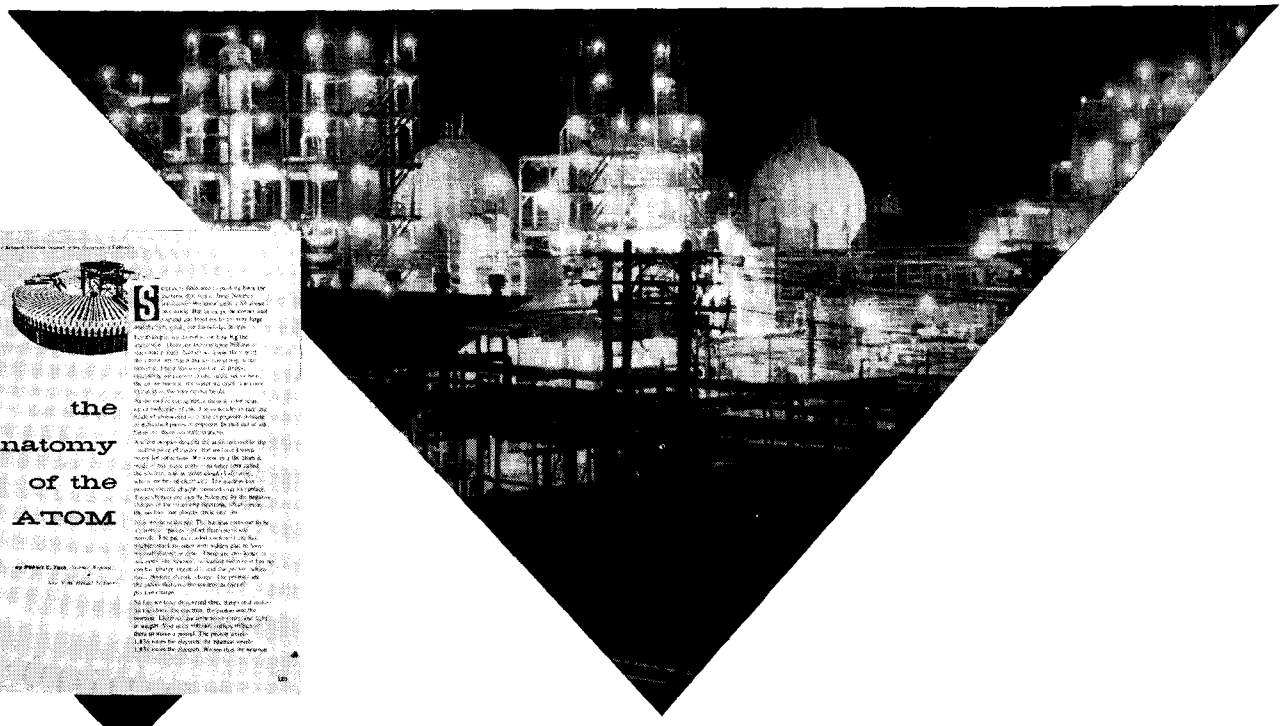

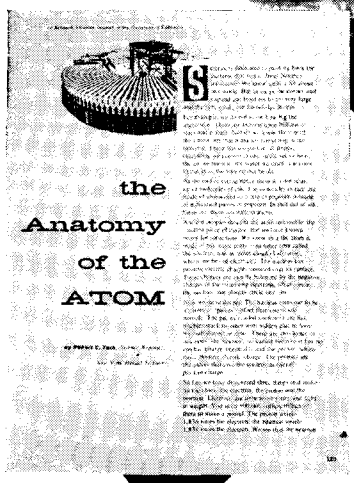

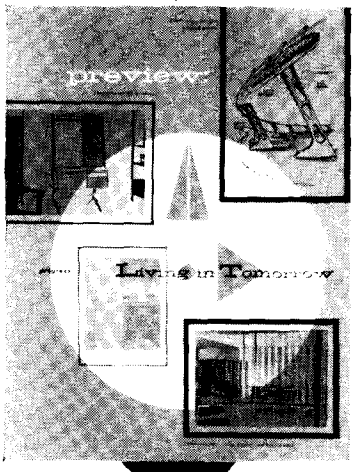

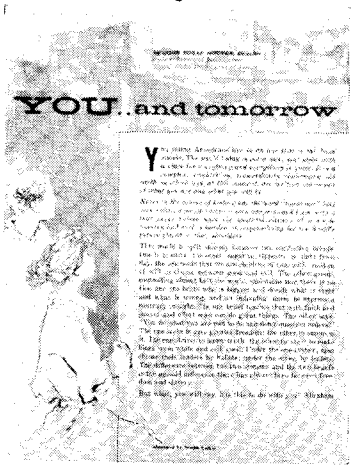

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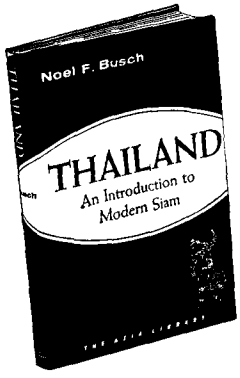

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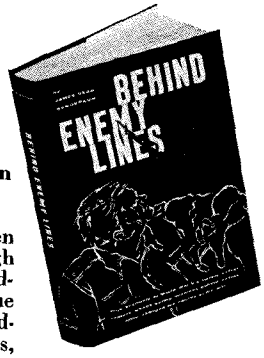

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LITERARY LIVES

Mr. Clemens Presents His Case

"The Art, Humor, and Humanity of Mark Twain," edited by Minne M. Brashear and Robert M. Rodney *(University of Oklahoma Press. 423 pp. $5.95), is a selection of varied writings, in which the author reveals himself both as "frontier humorist and pessimistic humanist." Professor Robert E. Spiller of the University of Pennsylvania is an editor of "Literary History of the United States."*

By Robert E. Spiller

THERE have been so many questions raised in recent years as to what kind of a man and writer Mark Twain really was that any effort to restore some balance between conflicting views is welcome. There have, of course, been many attempts at reconciliation among scholars and critics, but the ordinary reader has been left with an uneasy conscience.

Is he right in merely enjoying the gaiety and humor of one of the world's greatest wits, or must he dig beneath the surface and study seriously one of the great pessimists who heralded the hopeless condition of modern man? There seems to be little in common between the Mark Twain pictured by his first biographer, Albert Bigelow Paine—the Mark Twain known by his audiences even up to the end as a gay raconteur, whose every tale had both a jab of wit and a kickback of homely wisdom—and the Mark Twain of the tragic last years. This Mark Twain is the one pictured by more recent commentators. Since 1920 critics and biographers have taken sides and argued cogently for one or the other interpretation, and book after book has added to the general sense of confusion.

The purpose of this book is a simple one. It is merely to let Mark Twain present his case for himself directly to the reader. Miss Brashear long ago did one of the really definitive studies of Mark Twain's early years in Missouri, and Mr. Rodney is the author of an unpublished dissertation on Mark Twain in England. This cooperative book is divided into two parts. The first is an autobiography made of excerpts from Mark Twain's own writings; the second, a selection from his stories, arranged chronologically to illustrate the author's development from frontier humorist to pessimistic humanist. The editorial comment is consistently simple and clear, although at times repetitious—especially in the three almost identical prefaces. Without denying either side of the argument, our editors present Mark Twain as a reasonable and enjoyable, if far from consistent, human being.

The difficulty, I suppose, with anthologies of this kind is to find the people who ought to read them and then to see that they do. The scholars and critics are not likely to fall into line, as so much of the material and so many of the ideas are familiar to the point of triteness; and they will continue to prefer to have their texts complete and at first hand. The general reader may, on the other hand, resent being preached to and merely skip the editorial interlardings, enjoying the anecdotes and wise comments in the desultory and delighted way of Mark Twain followers.

But for the few who do as they are told and read the book continuously from the first to the last page, together with all the editorial comment that mortar the bricks of Mark Twain's own passages, there should be a feeling of greater intimacy with one of the most human and perceptive of American writers. For them, further reading of Mark Twain will have a richer meaning.

—*Bettmann Archive (Max Beerbohm).*

Mark Twain—A biographical dilemma.

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Fabulous Mr. W.

"Oscar Wilde," by Frank Harris *(Michigan State University Press. 358 pp. $7), subtitled "His Life and Confessions," is a highly partisan biography of a controversial man. Literary critic Ben Ray Redman reviews the book and its devious publishing history.*

By Ben Ray Redman

FRANK HARRIS's "Oscar Wilde: His Life and Confessions" appeared in the United States in 1916, having been in manuscript for several years and been denied English publication because it incorporated as true all the hysterical charges brought against Lord Alfred Douglas by Wilde in the then unpublished portion of "De Profundis." Nine years later, needing money, Harris persuaded Douglas to consent to an English edition, on the understanding that Harris would declare in a new preface that he had been misled regarding Douglas by lies of Wilde and Robert Ross, and would expunge from the text every objectionable reference to Lord Alfred. Harris wrote the preface, but did not correct the text. Douglas refused to pass the book, but did himself print Harris's recantation. Harris, furious, retaliated by writing still another preface for another American edition, in which he declared every word he had at first said about Lord Alfred was God's truth. The volume now before us follows the 1916 text including Shaw's appended "Memories of Wilde"—save for the omission of certain appendices and the addition of a clumsily written introductory note by Mr. Lyle Blair of New South Wales.

It is good to see "Oscar Wilde" in print again, but Mr. Blair might have warned his readers that Harris was almost incapable of telling the truth about anyone, including himself. Hugh Kingsmill's description of him as "the most inveterate of vagrant fabulists" is precisely accurate, and Harris's defense against the charge of having fabricated a conversation with Carlyle is revelatory. "The fools," he raged, "don't see that when they call the portrait imaginary, they're praising it. Any damned son of a bitch can put down what he's heard. I'm an artist, not a reporter."

In Wilde, the fact and fancy are entwined, with fancy's strands the livelier. Of Oscar's vanity and snobbery Harris was a keen judge, for he was quite as vain himself and the greater snob; but that a sense of honor might lie behind Wilde's refusal to run from ruin was incomprehensible to him. More intent on showing himself in a flattering light than his subject in a true one, the biographer slyly damns even when he pretends to praise. As for his claim that he believed in Wilde's "innocence" until he heard his tearful "confession," it is absurdly false.

This vastly entertaining biography can be ignored by no one interested in Wilde, but it should be read in the company of less imaginative chronicles.

—Bettmann Archive.

Oscar Wilde—His vanity judged keenly.

Elegy for Sally

By Howard Hart

IF YOU telephone she will be dead
The blast filled face that loved to listen
With her three fingered forehead
Smelling like money and wine

If you telephone
Someone embarrassed will tell you she jumped
And ten floors down
The place where she landed will be garnished with silence

If you telephone someday
A sound will tinkle like pieces of ice
For the party in her mind

A last fling with interesting people
Where they can stare at a piece of filet de sole
That shies away from watercress

Record Time

Continued from page 21

sitions for correction. Linguaphone's thirty-four albums, all recorded in the country of origin, include as well as the major languages, such *recherché* tongues as Bengali, Luganda, and Swahili. Most sets are $57.50, with varying prices for the more specialized.

At the other end of the scale is the Say It Correctly series of Dover, which cost a dollar each and in fourteen minutes will offer 121 sentences in any of six languages, including "I want a guide who speaks English." For the traveler who plans to exceed his 121 sentences, Dover issues its Listen and Learn series, which for from five to six dollars provides three long-playing ten-inch records and a manual in the Romance languages, German, and Russian.

Between Dover and the royal pair is the middle ground of Crown, whose Living Language series appears in the same languages as Dover, plus Hebrew. Crown concentrates in togetherness, and sells extra manuals and dictionaries for $1.50 each, so that all the family can learn in a group.

In addition the records which are bought primarily by conversationalists are those directed toward serious students of language, especially those in the classroom. Linguaphone's recordings are sufficiently grounded in grammar to qualify here, and many of its more remote inclusions, like Icelandic or Efik (a Nigerian dialect), are designed for linguists. Henry Holt, through their Spoken Language Courses, both on records and on tape, supplement standard language courses in more than 1,600 schools and colleges. For example, "Basic Conversational French," by Harris and Leveque, is sold through Holt, who also provides two long playing-records on which the conversations are spoken.

One of the most catholic of recording companies is Folkways. Through their Phonodisc language course they teach basic French, with emphasis on grammar and reading, as well as conversation. Other offerings are intended as supplements to language courses. Such varied readings as Dante's "Inferno," "Antigone," and a Sanskrit rendition of the "Bhagavad Gita," each $5.95, enrich a student's understanding and appreciation of the spoken language. Even the dead languages are lively nowadays. Folkways's "Essentials of Latin," which begins *"Nostra Academia in America est,"* is certainly a long way from *"Gallia est omnis divisa in partes tres."*

—ROLLENE W. SAAL.

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—PAUL ENGLE, *Chicago Tribune*

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—*Newsweek*

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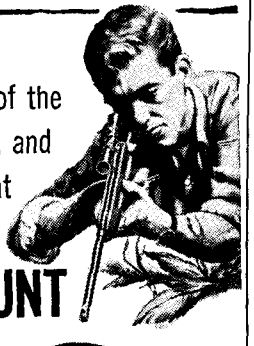

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Fiction

Continued from page 25

it without family pull, and because his work and his colleagues seem to him to be essentially hypocritical. He is contemptuous of his wife Esther, because she is the typical "nice girl" turned managing matron. He doesn't like Parmelee Cove on Long Island, where he lives surrounded by conservative relatives, because most of the people there seem interested only in fading family fortunes, gossip, golf, and the importance of being "nice." His only consolation in the midst of these trials is Cynthia, his wife's longtime friend and the wife of his own oldest companion, who meets him twice a week in a small apartment, where their passion reaches such heights that they "tore at each other like two cats." When this affair becomes the talk of the nice people at Parmelee Cove, Reese decides to chuck wife, mistress, job, children, and all to seek a brave new life in New York. Some 200 pages later, having changed all the externals of his existence, he finds he is once more beset by the same old contempt for the greed and hypocrisy of those who surround him.

Whether Reese Parmelee is simply a sullen malcontent or whether he is essentially a brave and honest man in mortal battle with a hopelessly fraudulent society is the question Mr. Auchincloss and the major characters in the book try to answer. Although his purpose is always serious, Mr. Auchincloss tells his story with the speed and color of a writer of good adventure yarns. Accompanying him through darkest Wall Street or the wastelands of Long Island, the reader knows his guide is a real expert on the natives. It would be hard to name a half-dozen other writers, young or old, who can mix social commentary, entertainment, and sermons nearly so well.

YET with all these great assets, "Pursuit of the Prodigal" is not a book which affects the reader's emotions deeply, and the curious question it raises is, why? Why with this, his eighth book, can't Mr. Auchincloss receive the all-out critical and public acclaim which his skills, his honesty, and his admirable dedication to his work deserve? Why is this novel so hard to get excited about?

The answer, I think, is the coldness which is the defect of Mr. Auchincloss's virtue as a moralist. The reader tires of trying to judge who is right and who is wrong, and looks for some character to love, hate, or pity.

Louis Auchincloss—Expert on the natives.

The sad thing is that in its avoidance of strong emotion, "Pursuit of the Prodigal" is almost as "nice" as the people at Parmelee Cove, who rarely seem to feel anything so earthy as love or hate—even when they are clawing at each other like cats.

Mr. Auchincloss has the mind and the courage of a first-rate novelist. An examination of the body of his work gives the feeling that he is still growing. If he can rid himself of his aloofness to his characters, he will certainly graduate from being one of our very best young novelists, which he most certainly is, to just plain one of the best.

FRASER YOUNG'S LITERARY CRYPT NO. 847

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 847 will be found in the next issue.

N AND NOABCTL N

FGAND DGM HGC

FSNM LST LNPL, WZM

HGC FSNM LST

RBLMTDL MG.

—XTGCXT YTND DNMSND.

Answer to Literary Crypt No. 846

Middle age occurs when you are too young to take up golf and too old to rush up to the net.
—F. P. ADAMS.

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The True Beauty of Uselessness

—*Wide World.*

1916 Insurrection. Irish prisoners being marched along Dublin Quay under British guard.

***"What Is the Stars?," by Arthur Roth** (Farrar, Straus & Cudahy. 298 pp. $3.95), tells of the Irish Army which, says our reviewer, is like a "strange Swedish circus." J. P. Donleavy is an American who has lived in Ireland, where he wrote his novel "The Ginger Man."*

By J. P. Donleavy

I AM struck by the tasty item that to break wind on parade in the military may bring a charge of dumb insolence—which is usual in the Irish Army from what I read in "What Is the Stars?".

The opening pages are not easy to grasp until the Fitz and the Knave go out for an evening's drinking and the forlorn visions of lonely men come alive in the soft bitterness of the Irish countryside. Near-penniless soldiers take the comfort of creamy stout to lessen the urges of living in a country mostly made for dying. The Knave, however, will steal anything that's a challenge, and he specialized in lifting statues of the Infant Child of Prague and the reels from fishing rods. He admitted that the reel stealing was difficult when the rod was in use. The Knave is a man who roams his world ready to pit his wit against a mountain for the sake of a free cigarette.

Infractions of regulations are constant and Slater McGurk with his "butties" gets involved in a series of minor and nearly major charges, carousings, and any slapstick which will throw the Irish Army into confusion. I had the feeling reading this book that being in this army was like joining a strange Swedish circus. A route march meandered across the Irish midlands with the troops dramatically dropping, while the Knave carried porter in his gas-mask until a mock attack was declared.

There's also the Baron, who is a little misplaced as a common soldier, having fine manners and some education, as well as some neat advice on the seduction of young fearful women. First they held hands, a touch on the inside of the wrist, and a peck, perhaps, on a brow to awake a lust for lust. And avoid what happens in Ireland at the monstrous mad meeting of a man and woman where the coming together, a tearing and grabbing at undergarments, fulminates in screams and a fleeing across the fields.

But a moving incident occurs when Morcheen Riley lays with the Woodpecker, a lonely, ancient, singular whore. She lives in a whorehouse on the river. And Riley, a literal bastard, bull-built and treacherous in drink, takes her for a pint until she says, "Come on, me fine stallion, it's time to go." And there on a bed, with Riley in his boots, he lays a hand on the bare whore, and his head on her breast, and cries for his mother.

The officers in the Irish Army are treated badly by the troops. Pathetic Pettigo, to obtain promotion and make his name, sees his boxing squad carefully lose one by one, the Baron slashed to the canvas in twenty seconds, and the rest feebly pawing their way to defeat. Pettigo's efforts to fraternize with his men in their pub find only hatred, embarrassment, and insult; he is driven out by their ridicule and back into his own loneliness.

There's romance with the daughters of a pub and the touchings and looks and fencing words Irish women use to trap their men. And a marathon bus journey through towns with the conductor and driver tippling, finally

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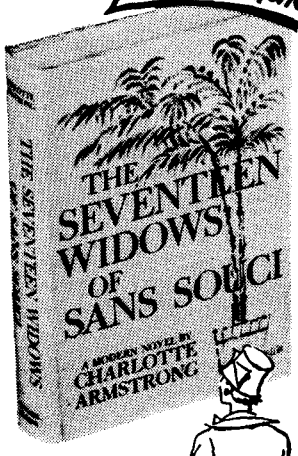

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turning the trip into a gargantuan mad motor through the countryside, crushing any chicken foolish enough to be on the road.

For a picture of the Irish Army this is a book to read and believe. Also, if you want to know the sure way to kill an eel, give it a sharp wallop in the navel. And certainly the touch of Ireland is there, the true beauty of uselessness, such as the creative satisfaction of breaking army regulations and using them later to keep out of the guardhouse.

I would like to say I could do handstands over "What Is the Stars?" but I can't quite. Yet it's honest. Its impeccable insights and heartfelts remind me of the true Ireland, which has all the curious ways of Tibet without any of the joy.

POWER AND POLTROONS: There are three big men, not one, in Thomas W. Duncan's ambitious and entertaining **"Big Man, Big River"** (Lippincott, $6.95). Their story spans and symbolizes America's century of expansion and exploitation. In 1,022 pages (fifteen less than "Gone With the Wind"), Mr. Duncan surveys the turbulent course of the "civilizing" of Wisconsin's timberlands, and explores the lives of the men who contributed to and influenced it. It is a story of power—the power of personal force, of natural resources, of money—of power amassed, extended, and finally controlled.

Caleb McSwasey is the amasser, a tricky giant who swindles and bulls his way into the woods, following his Yankee nose for money. Jim Buckmaster, a blend of Paul Bunyan and Jay Gould, is made to stand for the sickness of the Gilded Age, in his pointless but passionate pyramiding of the power he grabbed from McSwasey. And Rolfe Torkelsen, whose career covers the years between Lincoln and La Follette, is the final inheritor of what the first two built—but he inherits as the representative of a tardily aroused public, not as another exploiter.

The Mississippi, down which the plundered forests of the North were floated in gigantic rafts, runs all through this winding novel; and Mr. Duncan has traced his characters like rivers, going far upstream in time in search of each man's peculiar source and his many tributaries. He encounters some rather spectacular torrents, so to speak, along with some swamps —one of the latter, a glorious poltroonish Prussian, being about the most engaging character in an engaging book. It is slow traveling with Mr. Duncan at times, but the scenery is generally fascinating.

—D. R. BENSEN.

History

Continued from page 24

those of its predecessor. "A whole system of civilization seemed to have fallen, and a new one to be struggling to be born."

In its first stage the French Revolution was controlled and directed by the bourgeois. Yet, in 1789, the bourgeois in France "had no economic grievance at all commensurate with the anger that they now felt." Let social psychologists explain why the class hostility of the bourgeois to the nobility, long suppressed, came suddenly to the surface. What had been accepted and lived with for generations was now violently rejected. During the two years 1789-1791 the National Assembly, almost entirely controlled by the bourgeois, "in a few rapid strokes destroyed the existing order," and with it the entire system of rule by a privileged class.

As in the case of the American Revolution, Palmer concentrates only on certain aspects of the French Revolution, those that are germane to the development of his fundamental thesis. The real problem, he asserts, is to explain why the French Revolution was so radical at the very beginning. All the great changes that became permanent were made by the "moderates"; the extremists, the Jacobins of the Reign of Terror, sought primarily to defend them. Most noteworthy, in the opinion of the author, was the Constitution of 1791, the first written constitution adopted in Europe. He analyzes this document most effectively, and opines that it "was incomparably more democratic than any other in the Western world at the time with the sole exception of certain states in the American Union." Why did it not last? That is another story that the author promises to tell in another volume.

Palmer presents his historical synthesis with meticulous scholarship, pungent clarity, and emphatic conviction. His style is direct, concise, at times a bit sharp. Moreover, he has the rare gift of analyzing an historical situation in a manner that reveals, at the same time, both its past and its present significance. Readers will be surprised—and delighted—to find familiar events set in a new background and oriented toward a new goal.

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Growing Pains

Continued from page 21

of semesters spread over four years), these degree studies could be completed:

1. The liberal arts or science major may earn his bachelor's degree.
2. The engineering student may complete his bachelor's of science degree in his engineering area.
3. Students of education or business administration may complete the liberal education necessary to be admitted to their specialized training institutions. They will, of course, have received their bachelor's degree.

In a period of three years and one trimester, or a total of ten trimesters (still five months' less calendar time than it conventionally requires to complete a normal four years of undergraduate studies) the Pittsburgh student will have had a chance to emerge with *both* a full liberal-arts education plus a master's degree in the field of his specialized, professional career.

Even with generous scholarship and fellowship aid, it has become increasingly difficult for young men and women to go through professional school unless they can coast along on their families' fortunes. It is not as much a matter of the costs actually to be paid out as it is the old maxim that "time is money." In a society that is both highly organized and highly competitive, there is a natural premium on the productivity of youth. It is no accident that business executives, not only Air Force generals, have been getting younger and younger. Surveys show that scientists are doing their most creative and inventive work in their twenties and thirties, probably because their minds still have a maximum of capacity to absorb while they are not yet too deeply entrenched in the grooves of professional traditions.

The Pittsburgh plan has obvious by-products. What industrial plant could, considering the capital investment and overhead expenses, permit its facilities either to go entirely unused or to be only in low gear from three to four months every year? Yet, this is essentially what has been happening to the American campus. That this luxury will be financially impossible when the college enrollment mushrooms from its present 3,500,000 to 7,000,000 or more is obvious.

But even more important is the question of academic salaries. Faculty members who are now on nine-month appointments and choose to teach three trimesters would be offered a raise amounting to one-third of their present pay. At the same time, the faculty member who is now on a twelve-month-teaching-plus-research appointment would only have to teach two trimesters and be offered more time for research than his two-semester schedule now permits.

Despite these lures, not all faculty members have responded to the Pittsburgh plan with wide-eyed enthusiasm. "We want more money," some of them said in effect, "but we don't want an eleven-month working year to get it." Nor is this an expression of laziness. Many academic people are justly conscious of the need for time to think without pressure—to read and experiment and to advance their intellectual scope.

But here again, the Pittsburgh plan offers a wider range of variations than the traditional pattern. It permits some, who value the extra time for independence, to limit their teaching to only two trimesters. Others may prefer the more liberal sabbatical-leave arrangement which the university will offer faculty members who regularly teach in the third trimester —longer stretches of more concentrated, more highly paid work, followed by longer free interludes.

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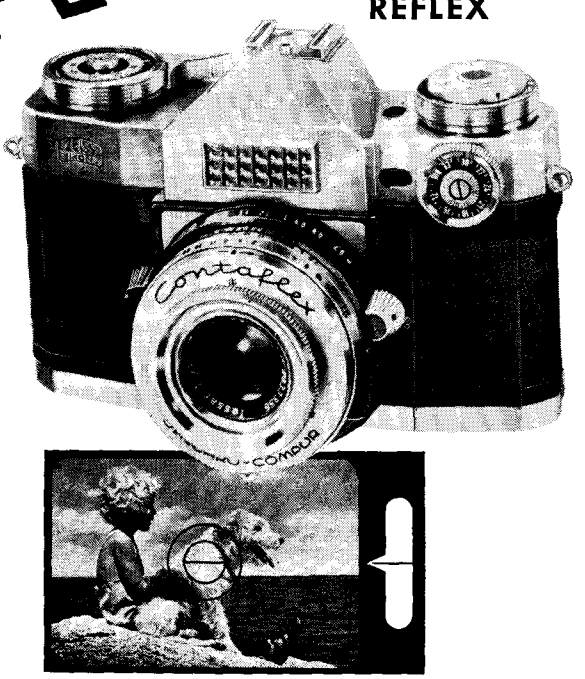

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the long summer vacation? The supporters of the Pittsburgh plan have several answers. The basic one is that simultaneously with the introduction of the new calendar, the university's scholarship aid will have to be increased. But this is only a partial solution. For the student who will want to continue to earn his own way, there will be no penalty for a schedule of two trimesters "on" and one trimester "off." His advantage, under this kind of program, is obvious: instead of becoming part of that great army of applicants for summer jobs (at the time of the year when employment opportunities are lowest), he could look for work during the more promising seasons. The short-range advantage is that he may be able to find work that is useful to his career rather than merely a money-making "must"; the long-range hope (if the Pittsburgh plan spreads) is that the present number of summer-job seekers will be spread over the entire year and thus be more useful to all concerned, not excluding the American economy.

The trimester plan, for the freshman and sophomore classes (with the remainder of the university following in orderly intervals), is not without its difficulties. For one thing, additional faculty members will be required, although eventually better use will be made of the total number of teachers. Another problem is that, while the university will have to admit students three times a year, it would be unrealistic to expect an even "spread" of applicants. It will not be until the "tidal wave" hits the colleges that the January and the April trimester starts will find large numbers of freshmen knocking at the gates. The university's reply is that the time to prepare for a crisis is before it strikes. Besides, it is an open secret that many high-school systems are beginning to discuss the possibility of an eleven-month school year, and every system that takes the drastic step would become a potential "feeder" for the Pittsburgh plan.

There are other difficulties. Even under the trimester plan, special summer school for teachers will have to be continued as long as the majority of schools retain the traditional academic timetable. The Law School said flatly that it could not go along with the rest of the university's radical scheme and at the same time solve some fundamental problems of curriculum and licensure now being studied; the university's reply was to let the Law School go its own established way.

On the other hand the schools of Medicine and Public Health, Social Work and Retailing saw in the new calendar a different kind of opportunity: they will adopt the trimesters but will, at least for the time being, use the extra time to intensify rather than to hasten the students' work.

Whatever the obstacles, the majority of the university's administrators face them with the knowledge that the reward for braving difficulties will be the distinction of spearheading what is, beyond any question, to be a national trend. Historian-educator Henry Steele Commager, when asked recently whether the American college course is too long, replied bluntly: "I think we waste an enormous amount of time in almost all of our colleges."

The point is that the needs of modern society cannot continue to rely on the leisurely gait of an era which, much as we may regret it, is dead. The idea that liberal education *alone* is enough for the intelligent citizen may have been acceptable a generation or two ago; today it is an outworn cliché on which some liberal-arts colleges would like to get by. The new need is not for one or the other—the broadly educated, cultured intellectual and the sharp, skilled technician. The need is for a fusion of the two.

The University of Pittsburgh sees its bold tampering with the calendar in exactly this light. "America's young people need both a liberal education and professional training as preparation for careers in today's and tomorrow's world," says the prospectus. But it feels that lip service to a need for change is not enough.

Apparently, this direction is increasingly being followed, and it now seems that Pittsburgh will not have to go its revolutionary path alone. Amherst College, already an acknowledged leader in the search for an improved curriculum, reports that a faculty committee has recommended the adoption of a three-term calendar, consisting of thirteen-week terms in fall and spring and a five-week mid winter term to permit students to intensify and deepen their studies.

As a direct result of the University of Pittsburgh plan, inquiries have already been received from Stanford University, the University of Michigan, Pennsylvania State University, the Universities of Wyoming, Iowa, and Massachusetts, and from Wayne State University. It appears certain that changes are about to be made, and Pittsburgh has started the ball rolling. Conservatives will frown, and some may sneer. Enthusiasts will see utopia in the making. But nobody interested in higher education will ignore the experiment—one of the first designed to deal dramatically with the coming college crisis.

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Social Atom

Continued from page 19

of teaching which might be satisfactory for a middle-class child, but highly inappropriate for a slum child. The typical social studies unit for six- or seven-year-olds depicting the policeman as "our friendly neighborhood helper" can only convince the slum child, who has learned to keep a sharp eye out for the patrol car while he dances away the summer heat in the shimmering spray from the illegally turned-on fire hydrant, that teachers must live somewhere in outer space. (The slum child is right: the teachers who move into his neighborhood each morning and out each afternoon and who, should they go to Puerto Rico on vacation, stay at the Hilton, do, in his terms, come from outer space.)

FINALLY, schools must examine the materials and techniques of instruction to eliminate those which, however subtly, augment feelings of alienation, and must invent others that decrease those feelings. One of the potent forces in the curriculum for reinforcing the alienation of lower-social-class, as well as minority-group children who do not suffer economic deprivation, is the kinds of reading textbooks for the early grades which are now in general use across the nation.

These books hold up for children a white, middle-class, suburban, idyllic model of family life. Compared with these, the McGuffey Readers were paragons of stark reality! The need for books that will present the positive aspects of a multi-cultured society is very great. In New York City a group of teachers, under the leadership of an experimental teacher-training institution which conducts projects in cooperation with the Board of Education, has formed a Writers' Workshop to create stories for use in school which are meaningful in terms of the life experience of children in a large and culturally complex urban center. Individual teachers can, within many parts of the curriculum, devise ways of reducing alienation.

Perhaps the historians of the distant future will accord to the United States as its most important contribution, not atomic fission, but the first attempt of any complex society to educate all of its people to their fullest capacities.

If the attempt is to be successful, the social atom must be split. Within the atom there is the power. The challenge to the schools is to do the splitting.

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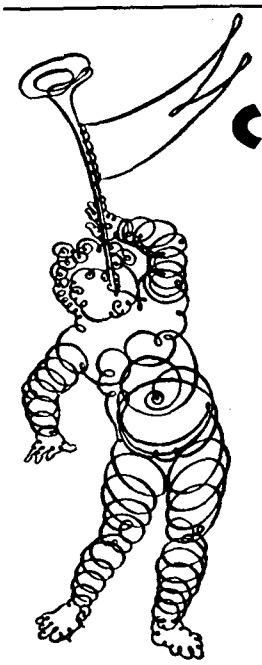

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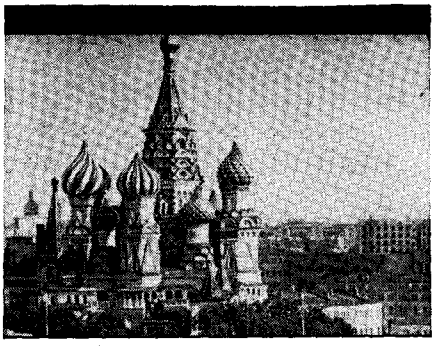

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Untapped Reservoir

(*Continued from page 17*)

veloping the best that can be achieved in education.

It is hoped that foundations will play a prominent role in this advance. In particular, they may render the crucial amount of financial support and consultant service to enable our less affluent school systems to undertake essential means of improving themselves. They can also sponsor opportunities for exchange conferences and other means of communicating results.

Education departments of the state and Federal governments can do more to develop, coordinate, and disseminate the results of research activities. They also have a responsibility to be in the forefront of thinking and planning so that American education will constantly be attuned to meet both the personal and social needs of our people. For example, it is essential that research be carried on so that those responsible for educational programs have answers to these questions: What are the implications for education when the average person is required to work less than half the hours his father did? What are the implications for education now that acceleration of communications and transportation have made one neighborhood of the world? What are the implications for education of a society in which economic effort is increasingly associated with technology? What are the implications for education of a society with accelerated population growth and increased life span? What are the implications for education of a society which possesses increasing educational sources and impacts outside the school? What are the implications for education of a society which is likely to be faced with economic abundance rather than scarcity? What are the implications for education of a society which may be forced to divert increasing resources and thought to national security, or perhaps less resources or thought to national security?

From the achievement of advances toward this threshold can come a rational appraisal of American education, leading to a rational endorsement of an education program consistent with and worthy of our highest aims.

This leads to a third focus for advancement: to improve the personnel and procedures for making educational policy decisions.

The basic procedure we employ to determine the quality of education that shall be provided is that of representative government. While teachers and administrators do make recommendations, are the actual dispensers of education, and do have much influence on how much success is achieved, they are obligated to perform their duties in accordance with the policies developed by those who allocate funds and prescribe their use. Realistically, the allocation of funds and the supervision of their expenditure define the general quality that is secured. Under our pattern of education, these policies are made by members of community school boards and by representatives in the state and Federal governments.

There is no reason to question the propriety or wisdom of this arrangement but there is ample reason to feel that improvements can be made to produce better results. The heart of the matter is for far more people to recognize that school board members and members of the legislative bodies are the people's representatives in determining the quality of education we shall have. Every effort has to be made to insure that the quality of these representatives is adequate to the great responsibility we entrust to them. For example, decisions about school matters involve knowledge of administrative practices, of educational methods, of public relations, of financing procedures, of community economics, of construction activities, of real estate, of health and recreation for children and adults, of scholarship, and of cultural appreciations.

Research and thought must be given to the abilities of individual school board members and their competence as a composite group to deal with varied problems they face; to the appropriate relationship of authority and responsibility between board members and the school administrators; to better methods for obtaining board members and determining what their tenure should be; to their responsibilities for maintaining communication with the public.

It is vital to be assured that legislators who serve on state and Federal education committees are well qualified to make decisions in our behalf. This means maintaining direct contact with these particular legislators, as well as sending our views on education to all other officials whom we elect directly.

In short, education will come of age when it is of *this* age. It will be of this age if we act positively in pivotal areas. Teachers will be given more, but more will be asked and received of them. The public will be asked for more but will receive more in return. Students will be given more but more will be asked and received of them.

This will be American education moving ahead as it must.

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Lost Generation

Continued from page 15

anything that interested me, provided my mind was equal to it.

I admit this is not much. But it is something, and that a vital something. And that something—here we touch the heart of our discussion—is becoming ever rarer among the products of our present educational system.

The average high school graduate today is just as intelligent as my fellow students were. He is just as educable. But he is Lost, in greater or less degree.

By that I mean he feels little relation to the whole world in time and space, and only the most formal relation to his own country. He may "succeed," he may become a good, law-abiding citizen, he may produce other good, law-abiding citizens, and on the whole he may live a pleasant—that is, not painful—life. Yet during most of that life, and particularly after his fortieth year or so, he will feel vaguely disconnected, rootless, purposeless. Like the very plague he will shun any searching questions as to his own worth, to his own identity.

He will die after having lived a fractional life.

IS this what he really wants? Perhaps it is. It all comes round again to what was said at the opening of these remarks. Again it depends on one's particular vision of man. If we see our youngster as an animal whose main function is biological and social adaptation on virtually a day-to-day basis, then his fractional life is not fractional at all. It is total. But in that case our school curriculum should reflect our viewpoint. It should include the rudiments of reading so that our high school graduate may decipher highway markers, lavatory signs, and perhaps the headlines of some undemanding newspaper. It should include a large number of electives, changing every year, that may be of use to him in job hunting. And primarily it should include as much play and sport as possible, for these are the proper activities of animals, and our boy is an animal.

Yet the doubt persists. *Is* this really what he wants? And once again the answer depends on our faith. For example, the Rockefeller report on education (published in 1958 and called "The Pursuit of Excellence") did not issue, except indirectly, from surveys, analyses, polls, or statistical abstracts. It issued from faith. The following sentences do not comprise a scientific conclusion. They are an ex-

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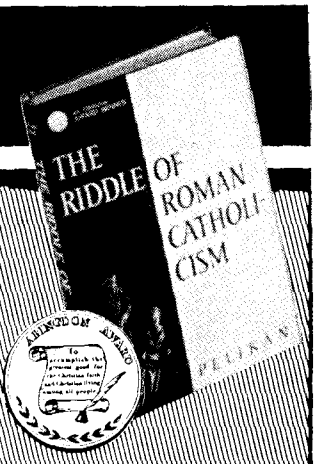

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scientific conclusion. They are an ex-Prayer:

"What most people, young or old, want is not merely security or comfort or luxury—although they are glad enough to have these. They want meaning in their lives. If their era and their culture and their leaders do not or cannot offer them great meanings, great objectives, great convictions, then they will settle for shallow and trivial meanings."

There is no compulsion to believe this. If we do not believe it, and unqualifiedly, there is no case for basic education. Which means that, except for the superior intellect, there is no case for traditional education at all. In that event we should at once start to overhaul our school system in the light of a conception of man that sees him as a continually adjusting, pleasure-seeking, pain-avoiding animal.

THE root of our trouble does not lie in an unbalanced curriculum, or in an inadequate emphasis on any one subject, or in poor teaching methods, or in insufficient facilities, or in underpaid instructors. It lies in the circumstance that somehow the average high school graduate does not know who he is, where he is, or how he got there. It lies in the fact that naturally enough he "will settle for shallow and trivial meanings." If nothing in his early education has convinced him that Newton, Shakespeare, and Lincoln are both more interesting and more admirable than Frank Sinatra, Jerry Lewis, and Pat Boone, he will find answers to his questions in Sinatra, Lewis, and Boone, and not in Newton, Shakespeare, and Lincoln. If he has learned little or no history, geography, science, mathematics, foreign languages, or English he will, naturally enough, learn (for even if all men do not desire to know, in Aristotle's sense, surely they desire to know *something*) golf, quail-shooting, barbecuing, and some specialized technique of buying and selling.

In accordance with his luck and his temperament, he may become happily lost, or unhappily lost. But lost he will become. Lost he will remain. Lost he will die.

And if we allow these lost ones to multiply indefinitely, they will see to it that our country is lost also.

LITERARY I.Q. ANSWERS

Column Two should read: 2, 9, 10, 1, 6, 3, 7, 8, 3, 4, 5, 4, 7, 8, 10, 1, 6, 2, 5, 9.

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KINGSLEY DOUBLE-CROSTIC NO. 1329

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By Doris Nash Wortman

DEFINITIONS

A. To fall on and crush; make a crushing retort.

B. Name of five native rulers of Hawaii, the last of whom founded Molokai Leper Settlement, 1864.

C. Visible object representing another by natural association or resemblance.

D. Lowest cost of distant communication (2 wds.).

E. Of present or recent times (comp.).

F. Black-necked stilt of Puerto Rico.

G. One who bleaches.

H. Wharf laborer; general handyman on a western ranch.

I. The Heaviside layer.

J. Silly people; comic-strip husband and wife created by Sidney Smith during the Twenties.

K. Mother of Hector, Paris, Cassandra, etc. in the Iliad.

L. Characteristic formation of an academic procession (3 wds.).

M. Brilliant waltz song for soprano much used as a popular number.

WORDS

200 24 64 155 91 102 52

154 70 82 165 30 193 132 55 14 113

206 192 127 105 28 69

20 68 95 2 77 39 145 131 178 201

44 198 29 33 188 134 171 175 84

191 31 147 32 141 65 137

111 67 15 74 174 81 125 158

22 214 157 139 107 160 172 208 162 87

80 119 181 35 122 6 205 97 124 106

213 89 41 98 187

17 112 61 75 9 144

37 140 8 195 94 110 51 49

136 143 103 129 179 63 1 114 146 190 3

163

DEFINITIONS

N. Drainage (comp.).

O. Supported; withstood; bore (sounds like the antonym of overcame).

P. Hoi polloi.

Q. One of the magic instruments given by Mozart's Queen of the Night (2 wds.).

R. The asphodel of the ancients; to us, a certain narcissus.

S. Joyful cry of one emerging from his bathtub, third cent. B.C.

T. Incandescent place of origin of solar prominences.

U. How Jean Ingelow's pair proceed who "are walking apart forever" (3 wds.).

V. Bridge bid to take all or all-but-one of the tricks (2 wds.).

W. Unprofaned; sacred.

X. How a worker describes the accomplishments of his off hours, not paid for by his employer (4 wds.).

Y. A wedding.

WORDS

128 79 120 50 90 202 159

25 101 215 126 59 71 211 194 196

169 73 38 93 7 83 123 203

142 108 23 164 117 121 66 62

76 60 212 46 86 189 19 10

170 199 99 57 210 42

16 148 27 186 34 180 48 104 96 168 58

11

183 138 166 207 151 13 116 161 182

4 118 5 152 197 156 85 149 209 53 177

167

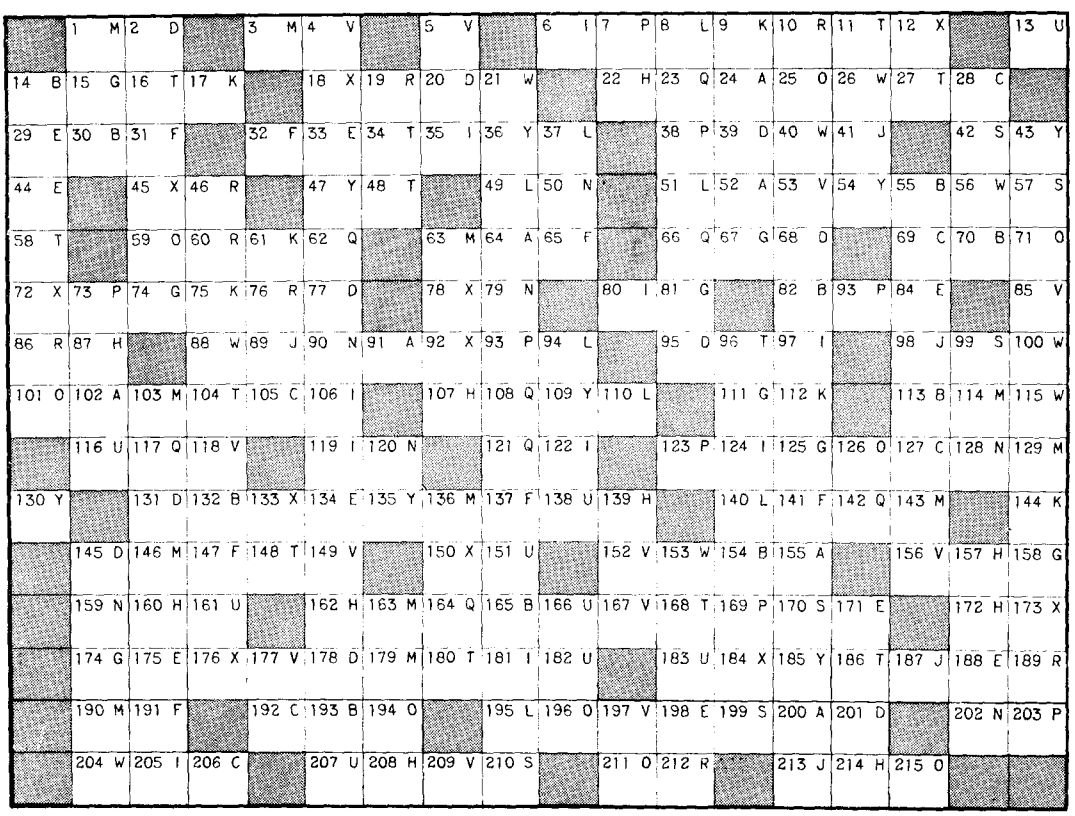
26 88 56 100 40 21 153 204 115

78 72 184 173 45 18 176 150 92 12 133

130 47 185 54 135 109 43 36

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 10 of this issue.

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MID-MONTH RECORDINGS

"Miles Ahead" or Miles' Head?

MAYBE THERE is a new formula for a jazz record after all. It was getting pretty trite to hear some fine tenor man or pianist leading a group of companionable spirits through six tunes to a side, twelve tunes to an LP disc, with nothing but music to occupy the attention. Or if he was an especially fine tenor man or piano player and the spirits were unusually companionable, through three or even two long selections to a side, as in Miles Davis's current "Kind of Blue," with Julian (Cannonball) Adderley playing alto and Bill Evans on piano (Columbia CL 1355, $3.98).

The new vogue would begin with an uptempo opening selection, laid down with authority and verve. Then there is a little gap of blank grooves, indicating an intermission in the set (this is made on location, of course), followed by the sound of the band warming up and getting ready to resume the night's work. Only instead of the drummer beating off the time for the next number, you hear a wailing siren in the distance. It comes nearer, amid a rising jangle of excited voices. It is a close thing which dominates the attention, and for a while you can't make out what the voices are saying. But just as the siren becomes overpowering in its presence, it sighs down into silence and the voices become more distinct:

"Take him to the precinct that —— —— ——. Don't let him get away free. Get that —— outa here."

"I'll punch him right in the nose so help me."

"Why don't we all go to the precinct. I saw what happened."

"That —— ain't no police. He ain't no police."

And, finally, after some further hubbub: "Okay, break it up, move along, it's all over."

After a few more silent grooves, the music picks up. But with a strange apathy, a noticeable lapse of vigor, an absence of the leadership provided by its key man and dominant spirit. Obviously the tenor is trying to fill in for the absent trumpet player, who has somehow gotten in a brush with the law, and won't be heard from any more that night, or perhaps, for some time to come. There's some dramatic conversation on the stand about getting on with the job. But it soon peters out. END OF SIDE I.

All this sounds like a lurid transcript from a crime show on TV, complete with a Miles Davis-like trumpet wailing in the background. Would it were so. But it is, reduced to essentials, what happened on a hot night in August 1959 outside the place of places for jazz in New York, Birdland on Broadway. The signs clearly brag about the presence of Miles Davis and his quintet. But the policeman who performs his appointed duty of keeping the thoroughfare clear may or may not know who Miles Davis is, and cares less.

As I wasn't present, I can't presume to know what really happened. Davis states he was taking the air between sets, and was told to move on. According to published accounts, the patrolman on duty testified that Davis answered: "I'm working right here." "I told him to stand over (at) the side near the building and not block the sidewalk. But he just stood there," continued the patrolman. "I said if you don't move I'll have to lock you up. So he says: 'Go ahead lock me up.' I told him you're under arrest, come along with me."

Miles Davis — "freshness, imagination, lack of strain."

SO FAR the conversation reveals nothing more than the kind of testy encounter that can occur between any law-abiding citizen and a law-enforcement officer on a hot night. It could happen to you or me. The law-abiding citizen, sure in his own mind that he is law-abiding, takes exception to an order related to no offense known to him. The law-enforcement officer, sure in his own mind that he is enforcing an order, takes exception to any one who takes exception to his authority.

Where the accounts diverge, however, is in what follows. Did the patrolman make the first move with his nightstick, as Davis contends, or did the jazzman grab the stick out of the officer's hand and attempt to hit him with it (it is Davis's contention that he was trying to protect his mouth from being battered, or his lip damaged, a reasonable alarm in view of his profession)? What *is* certain is that within minutes Davis was backed against a wall, his head bloodied by the nightstick wielded by a plainclothes man who had come to the aid of his colleague. A passing squad car screamed to the scene and its complement also took a hand in the scrimmage, which had attracted a crowd of a hundred or so. Davis was taken to the precinct building where he was attended by an ambulance surgeon from a neighborhood hospital, and held overnight in jail. When he was released in bail the following day, the bandages were on *his* head, not the arresting officers'.

It would be futile to take a position based on right or wrong. But it is not futile to speculate in terms of why or how much. Suppose that circumstances and the unpredictable pattern of engagements had substituted one trumpet player for another at this particular time of year at Birdland. Suppose his name was Maynard Ferguson instead of Miles Davis. It is the same hot night and the man goes out for the same breath of air. On the bandstand in Birdland they would be judged in terms of what they did with their instruments. But on the sidewalk outside they would be seen in another "light" altogether. Whatever the verbal values in the colloquy, the feeling persists that the patrolman saw, when crossed, not red but black. A white trumpet player such as Ferguson might have tried authority as much, but patience not quite as much. In the end his adversary's head might have been bowed but not bloody, whereas Davis's was vice versa. (Needless to say, the officer has not been quoted on his racial views.)

Perhaps it should be mentioned that just before stopping to smoke his cigarette, Davis hailed a cab, and it drove off with a girl he had escorted out of Birdland. "This is no big love affair," Davis is quoted as saying (in another picture, he was shown in bloody shirt, beside his wife). "I just like her. And she admires my music."

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He speculates that the patrolman might have seen him escort the girl to the cab, and become annoyed. Why? It gets down to the simple rule for all distinctions: as clear as black and white. Davis was at a disadvantage for the reason above all others for which he had no responsibility: her skin was white, his black.

It takes an ugly incident of this kind (and it is ugly in its manhandling, whatever the final judgment of blame may be) to remind us that much as "times have changed" they haven't changed enough. The lumps on Davis's head will subside by the time these words are in print: would it were so easy to heal the spirit. Is it a wonder that the Negro jazz musician's feelings, when they deal with fundamentals, run to the kind of moods contained in "Kind of Blue"?

AS ANY kind of jazz goes, this is subdued stuff, but nonetheless potent. The combination with Adderley is a provocative one, for he has a natural tendency to a florid, jetting stream of sound, as limpid as (but far more meaningful than) the kind that Hodges used to produce from the instrument. Davis, on the other hand, is inclined in these tracks to a drier, more staccato line, which makes for stimulating interplay on the riffs utilized. They are supported by the able Paul Chambers on bass and James Cobb on drums, punctuated now and then by the quiet chording of Bill Evans on piano. John Coltrane is the tenor man.

As in most of Davis's distinctive efforts, the ideas are all his own, practically all worked up on the date. The most interesting of the interesting lot is "Flamenco Sketches," in which a rustling figure on the piano and an ostinato in the two saxes sets up a hypnotic suggestion of guitar chordings, over which the trumpet improvises mournfully. More than anything else, it shows how far afield the "blues" can wander in an improvisatory vein rooted in yet divergent from the traditional. And it has a freshness, imagination and lack of strain rarely heard in studio work.

Getting back to the kind of jazz record mentioned at the outset. It is a composition of fact, not fancy, for as the situation developed on this hot August night, an observant witness in a room above Birdland pushed a microphone out into the night, and ran the results through a tape recorder. If anything ever comes of it, it might be recollected that one of Davis's early Columbia recordings bore the symbolic title: "Miles Ahead." For the companion piece, what could be more suitable than "Miles' Head?" —IRVING KOLODIN.

Limon at New London

NEW LONDON.

THE SPIRIT of the late Doris Humphrey hovered over this year's New London Dance Festival. Arthritis had forced her to retire as a dancer in 1945, but she continued to teach and to choreograph, and there was no festival in New London without some of her new works. She had conquered years of pain, and in spite of her handicap she remained a dynamic force and helped the modern dance surmount many an impasse until her death last year.

As one of its founders, it seemed important to her to give this still relatively new trend a sound theory. She found in the major juxtaposition of man's struggle between search and saturation, between movement and stability, the directive to her thinking. For hours she would stand before a mirror and watch her body in its fight with gravity. It became a matter of equilibrium or death to her. And her observations and experimentations resulted in her famous theory of fall and recovery, based on the idea of the complete balance of the human body and the destructive threat to it through the power of gravity. For her, the excitement of movement lay between these two eternal poles.

Most fittingly, this year the New London Dance Festival began with one of Miss Humphrey's sensitive mood pieces, "Day on Earth," painting with striking simplicity the picture of a family, equating the epitome of hope with the growing child. The Festival just as fittingly closed with a performance devoted to her work alone, a commemoration of her choreographic genius in "Lament for Ignacio Sanchez Mejias" and "Ruins and Visions." One could easily think of other dances—as for instance of the carefree and rhythmically exciting "Ritmo Jondo"—which should have been on the program. But a point can be made of it that poetry meant a great deal to Doris Humphrey, and among the many dances inspired by it are the "Lament," based on a poem by Garcia Lorca, and "Ruins and Visions," suggested by a few lines of Stephen Spender. José Limon gave a brilliant performance as the bullfighter and Letitia Ide (as the Figure of Destiny in "Lament") as well as Pat Hammack (as the Figure of a Woman) created an atmosphere of inexorable fate. It was one of the most moving productions of this piece in which word and dance are flawlessly blended. Norman Lloyd's music again gave the macabre mood evoked by Lorca's lines, color and intensity.

"Ruins and Visions" to Benjamin Britten's String Quartets Nos. 1 and 2, is a far more complex work in which the action of the real and unreal is poetically interwoven. The imaginary curtain separating the acting ego and spectator in us has fallen. The artist, who here is symbolized by an actor, tries to point the way toward a united existence and destiny. Pauline Koner as the Mother, Lucas Hoving as the Son, and José Limon as the Actor have risen to the occasion and danced with deep-felt devotion.

For many years Doris Humphrey had been the artistic director of the José Limon company. Her protecting and guiding hand is gone, her shadow still visible. If anyone then it is Mr. Limon who carries his indebtedness to her like a banner. His "Moor's Pavane," one of the rare masterpieces of the modern dance, is now ten years old and as perfect in its form and impressive in its conception as it was at its first performance. His "Missa Brevis" to Zoltán Kodály's beautiful score had received a far better production at Juilliard School of Music, but considering the difficulties the orchestra and chorus had to overcome this work held its own. After several seeings it becomes clear that "Missa Brevis" has all the makings of a classic in its field.

None of Mr. Limon's new pieces has the stature of these two. He has always been fascinated by historic figures and, as in "The Apostate," loves to create vignettes in the grand pictorial style. In "Tenebrae, 1914," which deals with episodes of the tragic life of Edith Cavell who was shot

(*Continued on page* 66)

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Recordings Reports: Jazz

WORK, PERFORMER, DATA	REPORT
"Pops and Prado." RCA Victor LPM 2028, $3.98. "You're Driving Me Crazy," "Manhattan," "Isle of Capri," "Three Little Words," "Carolina in the Morning," "Yes, Sir, That's My Baby," "Ciribiribin," "Ida, Sweet as Apple Cider," "If You Knew Susie," "Paper Doll," "Taking a Chance on Love," "Heigh-Ho" (The Dwarf's Marching Song).	The late Fats Waller brought to the music he played a certain humor and vivacity: all these qualities seem to be marks of Prado as well as Waller. In some hands, the American pop tune is a weak and simpering piece of joy or lament: it emerges from this LP as a lusty and engaging musical diversion. Particular joys of the Prado Orchestra are its good-humoredly angry brass section, its ensemble gruntings that provide rhythmic punctuation. Add: a trombone player who contributes superb short breaks to each selection, then is heard no more until his turn comes up on the next one; a rhythm section alive with tinklings, scrapings, and thuds. Two electric organs, a Conn and a Hammond, add a sort of carousel flavor that, contrary to our aversion to these instruments, seems apt enough here.
"Bell, Book & Candoli." Pete and Conte Candoli with rhythm section. Dot DLP 3168, $3.98. "Boulevard of Broken Dreams," "Spanish Carnival," "Old Devil Moon," "What Is This Thing Called Love," "Pagoda," others.	The brothers Pete and Conte Candoli both play trumpets, and it's no great jump from here to an LP that exploits this talent. They demonstrate cool proficiency with their instruments; walk in and out of solo and section work, and generally prove that they can handle the horn. Pete did the arranging; it is brisk and efficient, yet sometimes its final conclusions are marred by a neo-impressionism that strives too hard to show off musical dexterity at the expense of melodic exposition.
"The Fabulous Banjo of Danny Barker." Barker & Group. Period SPL 1205, $4.98. "Bye, Bye Blackbird," "Lazy River," "Sweet Sue," "Bill Bailey," "Careless Love Blues," "The World Is Waiting for the Sunrise," "Tiger Rag," "Tishomingo Blues," others.	In the traditional New Orleans set-up, which is approximated here, the banjo plays an important role in defining the rhythmic structure of a band. It makes occasionally bright and stimulating solo statements. These are present, galore; but the texture of the rest of the grouping leaves something to be desired. It's a five-piece combination, with one of the five, a clarinet, on hand to carry melody. Result: some nice banjo solos against a rather hard, tight framework of rhythm. We'd like to hear Barker try it again with a fully balanced ensemble.
"Jo Jones Plus Two." Vanguard VSD 2031, $5.95. "Satin Doll," "Little Susie," "Spider Kelly's Blues," "Cubano Chant," "Splittin'," "Sweet Lorraine," "Bicycle for Two," "Old Man River," "Sometimes I'm Happy."	Jo Jones, drummer, with Ray Bryant, piano, and Tommy Bryant, bass, have accomplished the nearly impossible; a bright, musicianly series of selections, each distinct in mood and projection, which belies the limited number of instruments involved. The recording is possibly the very best we've heard so far in stereo, certainly as applied to small jazz groups. Balance is of a quality to reveal something of the music, not the hall where it has been recorded. The over-all presence is excellent. Ray Bryant's piano picks up warmly on both tracks; the bass is rounded and real. Jones is a master of the drum set; we were entranced by his easy shiftings from wire brush to cymbals and drum rim, to skin and off skin. We wouldn't care to miss this one.
"Down Beat Jazz Concert, Vol. 2." With Steve Allen, Manny Albam, Tony Scott, Don Elliott. Dot DLP 3188, $3.98. "Blues Over Easy," "Scrapple from the Apple," "Rose Room," "Give Me the Simple Life," "Dougy's Buggy," "Fast Thing in C."	Some tapes left over from the jazz concert of May 16, 1958 (Vol. 1 was reviewed quite a few months before) were deemed good enough to go into the splicing machines for a second volume. We'd almost, but not quite, agree. With an audience, the otherwise sterile honkings of the big Manny Albam band do jell as something projected with feeling; the Tony Scott Quintet's version of "Scrapple from the Apple" is worthwhile for Scott's peppery manipulations of the baritone saxophone; the stuff with Steve Allen's Quartet is bright and sharp and maybe not destined for immortality. Fair.
"The Kid from New Orleans—Ory, That Is." Verve MGV 1016, $4.98. "Snag It Blues," "Somebody Stole My Gal," "Old Grey Bonnet," "Runnin' Wild," "Swanee River," "Ole Miss," "Black and Blue."	Ory's nearly indestructible trombone hasn't been put on record for a year or so, and it is pleasant to encounter it again, although he has hardly suffered from lack of previous recording. Still, there are enough selections played by him for the first time on this LP to make it desirable, and age (Ory is seventy-three) does not seem to have cut into the firmness of his playing. With Ory for this date were Marty Marsala, trumpet; Darnell Howard, clarinet; Cedric Haywood, piano; Frank Haggerty, guitar; Charlie Oden, string bass; and Earl Watkins, Jr., drums.
"On Stage—George Lewis." Lewis and His Orchestra. Two Volumes, Verve MGV-8303 and 8304, $4.98 each. "Original Dixieland," "Four or Five Times," "Struttin' with Some Barbecue," "Salty Dog," "That's a Plenty," "Move the Body Over," "Don't Give Up the Ship," "Didn't He Ramble," "Sh 's Crying for Me," "Tishomingo," "Dinah," "Limousine Blues," others.	It's not made clear on the cover what stage George Lewis and his group are on, although it is implied that these tapes were taken in the course of a European tour. The band for the recording sessions was made up of George Lewis, clarinet; Thomas Jefferson, trumpet; Bob Thomas, trombone; Alton Purnell, piano and vocal; Alcide "Slow Drag" Pavageau, bass; Joe Watkins, drums and vocal. Along with Ory, Lewis, although younger, shares the distinction of being one among a handful that are left of traditional New Orleans jazz musicians. His clarinet playing is sure and supple and blessed with opulent tone; his musical expressions are prolific and equal to many occasions. The selection of tunes for the two volumes is broad and avoids duplication for the most part; those who choose this brand of New Orleans music for their own are sure to find it a satisfactory job.
"The Birth of Jazz.' Volume Four of the "Music of New Orleans" recorded by Samuel Charters. Folkways FA 2464, $5.95. Interviews; "Bucket's Got a Hole in It," "Maple Leaf Rag," "Red Rose Rag," "Blue Bells Goodbye," "Take Your Big Leg off Me," "Too 1 uch Mustard."	It might be a good idea to assemble taped interviews with aging musicians of New Orleans and edit them so as to present some picture of the emergence of jazz in that city. The first side of this LP presents interviews with three persons, one example of a tune sung as it might have been played by a band ("Bucket's Got a Hole in It"), and one sample of ensemble playing ("Maple Leaf Rag"). The second side gathers reminiscences of a former amateur ragtime piano player, H. J. Boiusseau, and some rags as he played them not long before his death. Although both contain interesting moments, coverage of the title-subject is much too skimpy to pass for a thorough job. This might serve as a rough (and in its present stage, disjointed) sketch for a more complete work. As it is, entire responsibility for executing such a project has by now been vested in Tulane University by the Ford Foundation, and we shall have to wait to see what their $75,000 will produce.
"The Wizard of Oz & Other Harold Arlen Songs." Shorty Rogers and his Orchestra Featuring the Giants. RCA Victor LPM 1997, $3.98. "We're Off to See the Wizard," "Over the Rainbow," "The Jitterbug," "The Merry Old Land of Oz," "If I Only Had a Brain," "Get Happy," "Blues in the Night," others.	Some pretty sumptuously worked out arrangements do well by Harold Arlen songs. The big band is crisp and in good form. Notable instrumentalists are Jimmy Giuffre, clarinet and tenor saxophone; Rogers, trumpet and fluegelhorn; Barney Kessel, guitar; Herb Geller, tenor; Bob Enevoldsen, valve-trombone; Larry Bunker, vibraphone; Bud Shank, alto and tenor. All make this LP a bright and jazzy hunk of Arlen memorabilia.

—Frederic Ramsey, Jr.

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Bach's Brandenburgs

THREE NEW ALBUMS bring the number of stereo versions of Bach's Brandenburg Concertos to four (there are thirteen monaural editions!). Two of the new stereo recordings have been available monaurally for some time, the ones by Charles Munch with the Boston Symphony (RCA Victor LSC-6140, $17.98) and Karl Münchinger with the Stuttgart Chamber Orchestra (London CSA 2301, $14.98). The third (Columbia M2S 605, $11.98), on which Marcel Couraud conducts the Stuttgart Baroque Ensemble, is entirely new, and, for other reasons, the most interesting.

No group of pieces is more frequently butchered than the Brandenburg Concertos. The orchestral performances of Bach one generally encounters constitute quite a museum of stylistic and esthetic solecisms, not to say horrors, an analysis of which would be neither uninstructive nor brief. Players often have enough trouble coping with Bach's merciless demands on technique and taste, but it is the conductors who do the real damage. There is no substitute for the sense for line and above all for the rhythm most of them do not have.

Charles Munch has much the best players, but takes the whole matter much too lightly. Karl Münchinger believes in slow tempi and heavy accents (rather more per single measure than belong on an entire page sometimes), and except at a few moments to be enumerated below, I find his work choppy, unmusical, and generally ugly. Marcel Couraud is most apt to be Bach-like, but he is clearly worried about becoming like Münchinger, which leads him into an occasional headlong rush.

NO. 1 IN F: Couraud is good, though you may object to the raucous tone of his solo oboe. Munch allows some bad rhythm, but he is the only conductor who seems really to enjoy the horn triplets cutting across the first movement's beat. In the Adagio, no one really makes anything of the extraordinary dissonance in the ninth measure—all three men gloss over this as though they had not noticed it.

NO. 2 IN F: Couraud has the best balanced solo quartet, and for once this does not sound like a trumpet concerto. On the other hand, the fast movements are rushed to a point of frenzy, and the slow movement suffers from the harpsichordist's mechanical playing. Munch's Voisin plays even more brilliantly than Couraud's

(*Continued on page* 65)

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Recordings Reports: Folk Music

PERFORMER, TITLES, DATA	REPORT
"Belafonte at Carnegie Hall": Harry Belafonte, with orchestra conducted by Robert Corman. "Sylvie," "John Henry," "Take My Mother Home," "Day O," "Man Piaba," "Jamaica Farewell," "Hava Nageela," "Danny Boy," "Shenandoah," "Matilda," "Mama Look a Boo Boo," 8 others. RCA Victor LOC-6006, $9.98.	This enticing two-disc set, recorded "live" at two Carnegie Hall concerts last April, is in a very real sense a Belafonte Sampler—comprising high spots of his remarkable career and providing a well-rounded picture of Belafonte, the artist. The familiar songs (almost all of which he has previously recorded) are those which have become especially associated with him in recent years, and the performances too are typical Belafonte: vibrant, distinctive—and far from authentic. One may object—and with good cause—to his theatrical interpretations of simple folk tunes, and his predilection for grandiose orchestral and choral accompaniments, but there is no denying that his singing has a compelling warmth and dynamism which few others can equal.
"Come All Ye Fair and Tender Ladies": Robin Roberts. "The Lover's Curse," "Green Broom," "Mary Hamilton," "Little Birdie," "Glenlogie," "Died for Love," "Eppy Maurry," 10 others. Tradition TLP 1033, $4.98.	A good collection of Anglo-American ballads, this album will, however, appeal primarily to the specialist. Robin Roberts sings in authentic style, with a straightforward, unaffected manner, but in all but a handful of songs, her performances lack sufficient variety and sparkle to be entirely satisfying. Miss Roberts's own guitar accompaniments are complemented in several numbers by the ever-dependable banjo of Erik Darling.
"Clauson in Mexico": William Clauson. "The Happy Birthday," "Guadalajara," "Wild Flower," "Veracruz," "The Little House," "Silver Boat," six others. Capitol T 10205, $3.98.	Alternately accompanying himself on the guitar and singing to the unique sounds of a Mariachi band, William Clauson continues to prove that he is one of the most versatile folk singers in the business. With nary a trace of an accent, the young Swedish-American tenor makes himself right at home with these pleasant Mexican ballads, capturing equally well the mood of romantic serenades, jaunty dancing songs, and tender laments. It's quite a tour de force for Clauson, and a thoroughly enjoyable album.
"Donkey Debka!": Ron and Nama. "The Clock Struck Midnight," "Song of the Bum," "Donkey Debka," "Lovely Apple," "At the Spring," "Where Has Thy Lover Gone," "Let Us Rejoice," "The Rooster," six others. Electra EKL 173, $4.98.	Ron and Nama, a dynamic new Israeli duo, have a winning blend of showmanship, musicality, and infectious enthusiasm. Making no pretense of being authentic folk singers, or presenting music in traditional settings, they rely simply on their young, attractive voices and original, highly inventive arrangements to give their songs universal appeal. Their short (about fifteen minutes per side) program of Israeli ballads is certainly not a profound one, but as sparkling, lightweight entertainment, it can hardly fail to please.
"Bit of Sweden": Busk Margit Jonsson, with Gunnar Hahn, piano. "All Under the Skies," "Hello Little Boy," "We're Dancing Around," "In Our Pasture," "Sing Merrily in the Green Valley," seven others. Capitol T 10208, $3.98.	Busk Margit Jonsson, long popular in her native land, makes a most auspicious American recording debut with this engaging recital of Swedish folk songs. Tender, romantic ballads alternate with sprightly dancing tunes, and Miss Jonsson makes the most of all of them: her lovely, gentle voice and sensitive interpretations turn each song into a beautifully molded miniature. The tasteful arrangements fashioned by Gunnar Hahn (who also accompanies at the piano) contribute in no small measure to the success of this charming disc.
"Folk Songs from Just About Everywhere": Theodore Bikel and Geula Gill. "Song of Youth," "From the Plains of Roumania," "Raisins and Almonds," "Yerakina," "Oleana," "My Beloved," "Two Friends," "The Friar's Dance," "The Long Road," five others. Elektra EKL 161, $4.98.	The versatile Theodore Bikel has long been noted for singing in many languages, but this is the first time, to my knowledge, that Geula Gill has recorded music other than that of her native Israel. The results of their collaboration may be anathema to the purist, but there is no denying that the bright melodies, imaginative arrangements, and exuberant singing combine to make a most appealing album. Eleven countries (and ten languages) are represented here, and with but a few exceptions, the two performers are entirely successful in capturing the flavor and spirit of the various national styles.
"My Eyes Have Seen": Odetta. "Poor Little Jesus," "Motherless Children," "I Know Where I'm Going," "Water Boy," "Ox Driver Song," "The Foggy Dew," "Battle Hymn of the Republic," seven others. Vanguard VRS 9059, $4.98.	Odetta is unquestionably one of America's most exciting young folk singers. She has a deep, powerfully expressive voice, and (to quote from Harry Belafonte's discerning liner notes) "the sensitivity and belief which she brings to her performances surpass even her vocal gifts." Some of Odetta's interpretations are rather unorthodox in concept, but on the whole this stimulating program of ballads, Negro worksongs and spirituals is musically valid, and dramatically compelling.
"Russian Songs and Dances": The Piatnitsky Chorus and Folk Instrument Orchestra. "Dance of the Buffoons," "Oh, You Long Night," "On the Grass," "Youth Dance," "The Little Weaver," "Farm Polka," "My Land," "Oh, You Little Star," six others. Monitor MF 318, $4.98.	Timed to coincide with the Piatnitsky Chorus's widely acclaimed American tour, this colorful release offers a diverse and diverting sampling of the company's enormous repertoire. The singing itself is quite unlike that of the more familiar Russian choruses: the voices, less refined, are tinged with a distinctive peasant flavor, and it is the women, rather than the men, who take most of the solos. But if the Piatnitsky singers lack the lusty, full-throated power and the immediate appeal of, say, the Soviet Army Chorus, their performances are nonetheless fresh, wholesome, and in their own way, quite attractive.
"Roamin' in the Gloamin'": Kenneth McKellar, with Bob Sharples's Orchestra. "The Road to the Isles," "An Eriskay Love Lilt," "The Cockle Gatherer," "Scotland the Brave," "Keep Right On to the End of the Road," seven others. London LL 3096, $3.98.	An invigorating brace of Scottish folk and almost-folk tunes is highlighted by the bubbling "Song of the Clyde," three lovely ballads from the Hebrides Islands, and the Harry Lauder favorite, which gives the album its title. Admittedly, McKellar's mellow, resonant voice—and the full, often popular-style orchestral accompaniments—seem rather more reminiscent of a musical-comedy program than a walk through the Highland Heather, but authentic or no, the disc makes ingratiating and altogether pleasant listening.
"Flamenco Puro" (Pure Flamenco): Sabicas. "Through the Olive Groves," "Echoes from the Mine," "Jewels of the Alhambra," "Toe and Heel," "Airs of Triana," "Andalusian Landscape," four others. Columbia WL 154, $4.98.	Sabicas, by common consent one of the world's greatest guitarists, presents a masterful series of flamenco improvisations, with the seemingly effortless virtuosity and remarkable fluidity of tone that are hallmarks of his playing. Aficionados will appreciate Sabicas's strict adherence to purely traditional themes and rhythms (hence the album title), but laymen may well miss some of the more exciting, flamboyant effects, which are characteristic of "modern" flamenco.
"The Gateway Singers on the Lot." "I Won't Be Worried Long," "Gypsy-O," "Ariran," "Hurricane," "Come All Ye Fair and Tender Ladies," "Pretty Saro," "Keep A-Movin'," six others. Warner Brothers W 1295, $3.98.	The three men and a girl who comprise the Gateway Singers are reminiscent of the Weavers in style and choice of repertoire, but they do not convey the same sparkle and dynamic conviction in their singing. Perhaps their rather fussy arrangements are at fault, but somehow only a handful of the songs here (such as the old Leadbelly opus "Come Along Charlie" and the delightful "M.T.A.") really catch fire. The result is a pleasant enough, but hardly distinguished, album. —Robert Sherman.

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Brandenburgs

Continued from page 63

Scherbaum, but he is far too prominent. Bad trumpeting is not the worst feature of Münchinger's.

NO. 3 IN G: The main problem here is that in place of a slow movement there are only two chords, a Phrygian cadence in G. Munch simply plays them, which sounds feeble; Münchinger plays them, but allows his excellent (and unnamed) harpsichordist to elaborate the cadence with runs and broken chords, which, being done with taste, sounds exactly right; Couraud has his inferior harpsichordist play a long cadenza which concludes in the two chords, and to my ear the extended display of harpsichord sound is irrelevant and disturbing. As for the rest: Couraud has a good first movement, but a hurried finale; Münchinger is heavy, choppy, and slow; Munch's first movement is even slower, but not unattractive.

NO. 4 IN G: Couraud is good. Münchinger starts ponderously, but surprises with a handsome and eloquent Andante and a fairly lively finale. Munch has brilliant soloists and the concerto is well done, barring some poor rhythm in the first movement.

NO. 5 IN D: Couraud's rather stiff-necked harpsichordist (Galling) does a lot of damage, especially in the first movement. Münchinger's first movement is neither slow nor heavy, but the miracle fails to last into the Affettuoso and finale. Munch uses a piano, which in itself would not be bothersome, but Lukas Foss's playing manages to be stiff and affected at the same time. There is very beautiful violin and flute playing by Burgin and Dwyer, but it is wasted.

NO. 6 IN B FLAT: Couraud is good, unless he is a little too restrained for the most expressive of all the Brandenburg slow movements. Münchinger is almost perfect in this Adagio—only his violists really lean on the trills as they should, and the qualifying "almost" occurs only because Münchinger seems afraid of the cello solo nine bars from the end—in the two Allegros, though, his dogged thumping is nothing short of paralyzing.

In toto, then, Couraud's set is the best, but without being really very good. On monaural records, Sacher has done as well and Redel rather better, and in spite of its obvious and well-known faults, the Busch version is still the liveliest. For the present then, a tentative endorsement to Couraud, but the recommendation really comes *faute de mieux*, and perhaps the counsel should be for a little more patience. —MICHAEL STEINBERG.

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New London

Continued from page 61

by the Germans in World War I, he gave us a few haunting images of military madness pitted against innocence and human kindness. Although this piece seemed less polished and perfect in its structure than "The Apostate," each of its four sections is theatrically powerful and far more rewarding purely as movement. But whatever their shortcomings, they unmistakably have the stamp of his strongly profiled personality.

In its other aspects, the Festival included a creation by Daniel Nagrin, an exciting character dancer, who presented his first group work, "Theatre for Fools." Staged in a tongue-in-cheek mood as a theatre-in-the-theatre piece, it has neither the forceful composition nor the compelling intensity which distinguish his solos. Helen Tamiris's "Memoir" is a theatrically skillful work, very moving in parts, but the fact that it is choreographically not exploited enough left at least one viewer with an unfulfilled feeling. Pauline Koner obviously intended to tackle an important theme in her "Tides," the plight of our youth in the sections called Islands of Loneliness and Façade of Loneliness, but they failed in conception and design and when the youngsters finally shouted "I gotta live!" there was no dramatic urgency which would have moved us. In the third part, she turned to the Everyman theme and pictured very effectively variations of "for whom the bell tolls." When she closed on a joyful note in the fourth section it was obvious that there was little, if any, connection between the sections and that they lacked the dramatic power which have made most of her other works such a strong theatrical experience.

RUTH CURRIER'S "Dangerous World" dealt with man's growing up in a frightening world, and tried to master this topic through a rather lyric approach. This piece has its good moments, but never becomes quite clear in its purpose and motivation. Sybil Shearer, who has the reputation of being daring in her choreographic ideas, was greatly disappointing and left the honors of having something new to say in a memorable new way to Merce Cunningham and his group. His "Antic Meet" is a crowning achievement in making the absurd lovable. In "Rune" he can say a great deal through surprising imagery in the most unrelated form.

The Dance Workshop showing student work in progress—the culminating result, after many weeks of study, in the presentation of the dancers to be—seemed to me of great interest: from Bessie Schoenberg's class in elementary composition (in which the first conquest of space in relation to other dancers and inanimate objects is exemplified) to Louis Horst's modern and group forms in which the young dancers' imagination and ability to move are challenged. How beautifully alive and artistically disarming these youngsters can be! Their incipient creative and performing powers were surprising, and left no doubt that the often asked question "Is the modern dance dead?" has a resounding refutation in New London.

—WALTER SORRELL.

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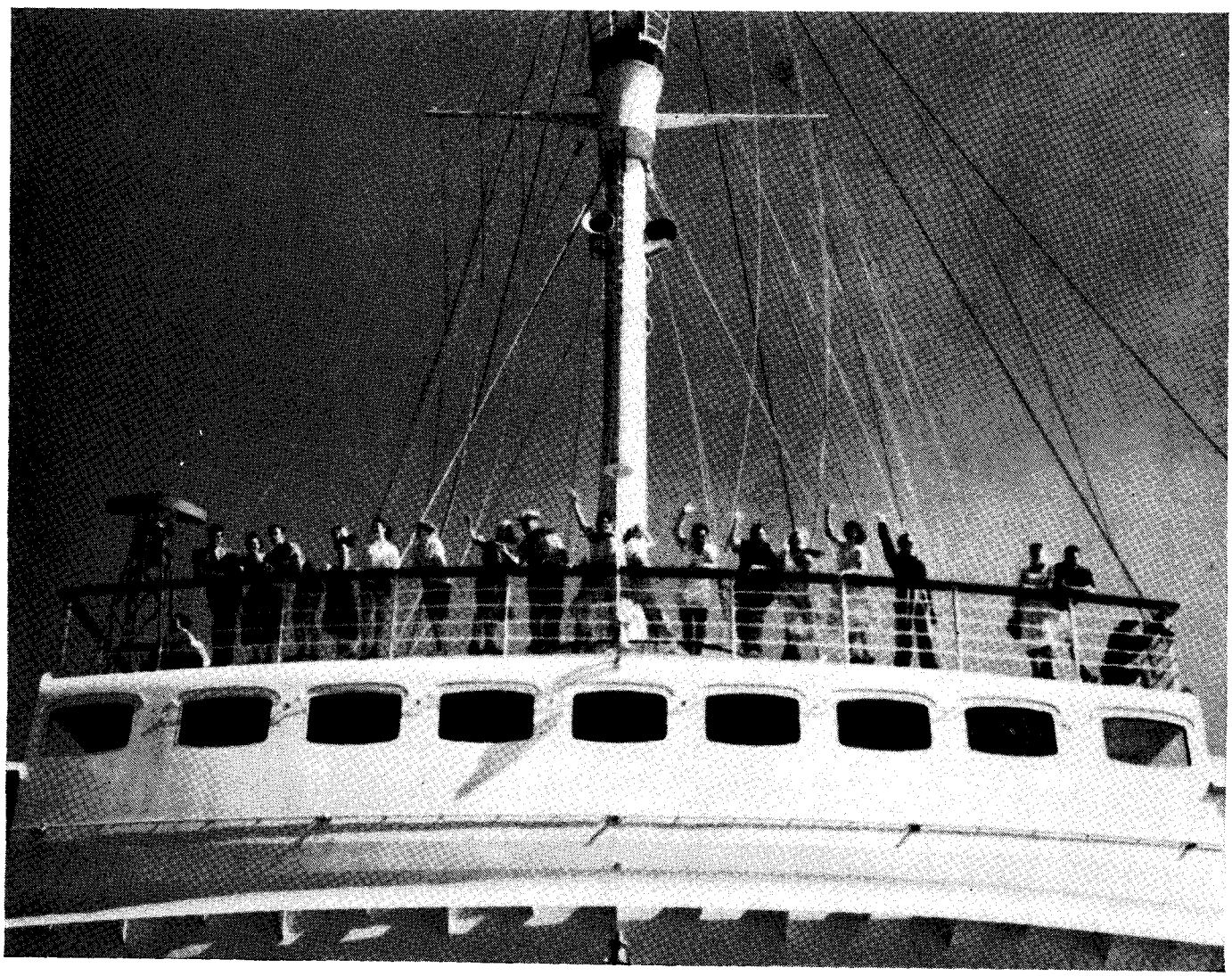

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